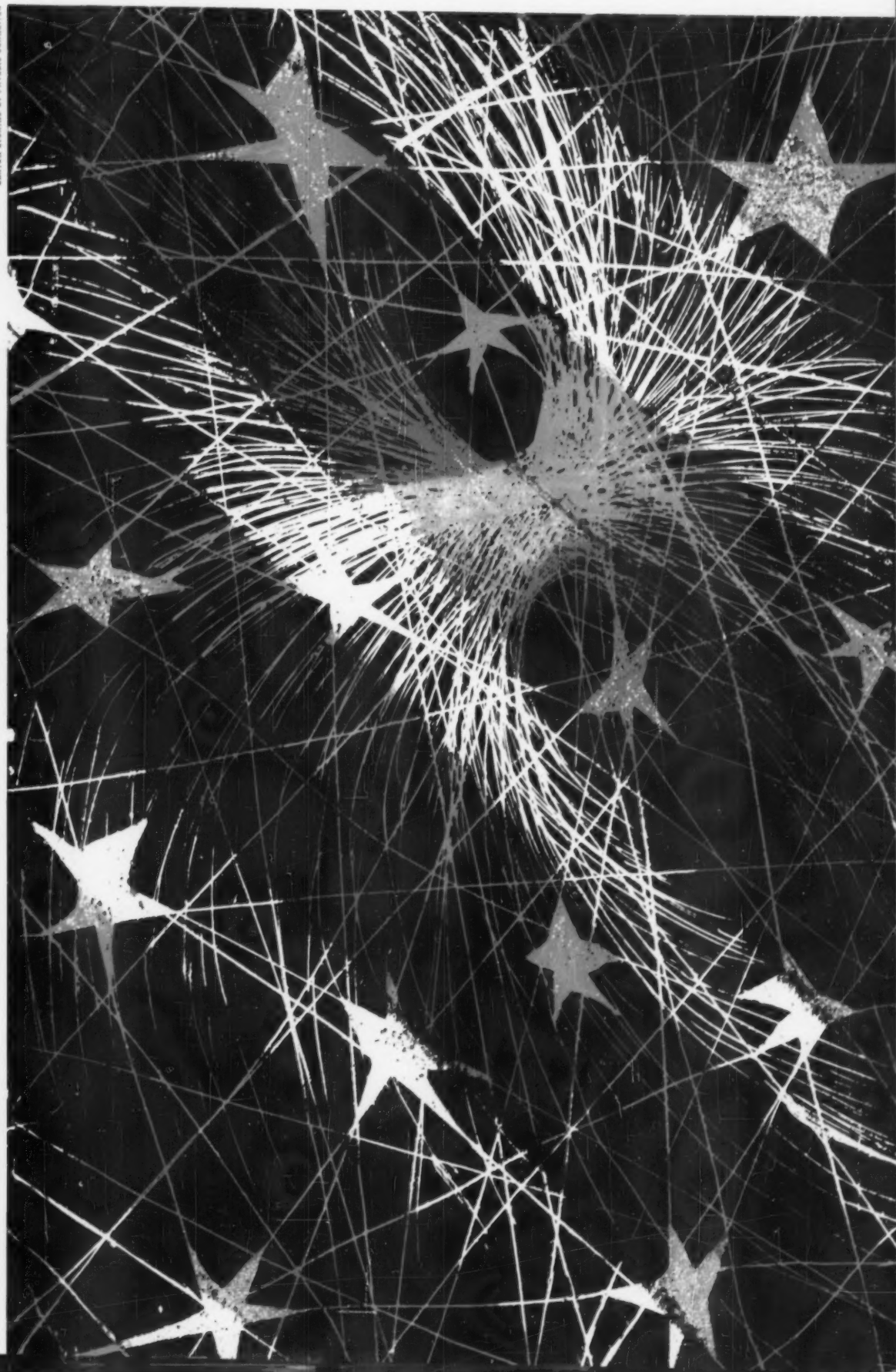


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An elementary education major, Phyllis Schneider of Buffalo State, made the crayon etching, "Fourth of July," used on cover. Jean Massing was the instructor.

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SCHOOL ARTS

the art education magazine

VOLUME 55, NUMBER 10

JUNE 1956

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using this issue

Some of our supporters tell us that they read the editorial first every month, and maybe that would be a good plan for all of our readers this time. Unless you do read "Being Good on Sunday," page 48, you may wonder why so many of the articles in this issue are based on art activities outside of the school. In short, the kind of art that goes on outside our educational bailiwick influences greatly the success or failure of our school program. Rita Newton, page 3, tells us about creative art programs in church, and makes us wish there were more churches like the ones she describes. On page 7, Lauretta Pharis gives us a strong case for sand-sculpture and makes us want to head for the beach. If you have teacher tantrums, read about the remedy by Ellery Gibson, on page 9. You and your children can have a lot of fun weaving with no more than a piece of cardboard for a loom. Read the articles on pages 13 and 15. If you are thinking of retiring, read Arne Randall's article on page 17. A good school art program should carry on through adult life.

Muriel Anderson, page 21, describes an art class for the visually handicapped held at the Milwaukee Art Institute. David Manzella, page 24, tells us that there is a lot in common between Numbered Paintings, Player Pianos, and Love Potions. It is a good juicy article. Read it. On the other side of the fence, Gladys Service tells us about toys that actually stimulate creativeness, page 27. The ever-present photographer at art conferences, Bill Milliken, shares his candid shots with us on page 36. Better look. Maybe he caught you napping. The six "Here's How" features this time, beginning on page 31, are for the inexperienced teacher who needs help in ways of working with materials. You won't find patterns; you'll learn how-to-do-it creatively.

Dick Bibler gives us a sketch of the work of two famous wood sculptors on page 35. The editor usually gets a chance to blow off steam in the Letters to the Editor column, page 42. We really do not write these letters to ourself, although we have had our temptations. Julia Schwartz, in the Beginning Teacher feature on page 43, describes a parent's reactions to the art work of her twins, and makes us wonder whether kids are naturally the way they are or whether we make them that way. Tom Larkin discusses art films on page 44, and Howard Conant discusses new books on page 45. In her Questions You Ask page, Alice Baumgarner discusses the art budget and the art program in response to letters she has received. This is good reading for new teachers.

If you are still with us, we would like to use the last few lines to wish you a delightful, fruitful summer. May every good wish come true, wherever you are and whatever you do!

NEWS DIGEST

Ziegfeld Honored by Minnesota Dr. Edwin Ziegfeld, president of the International Society for Education through Art, was honored with the Outstanding Achievement Award of the University of Minnesota on March 28. Given on special occasions to outstanding alumni, he was cited as "a leading exponent of the role of art in promoting world understanding." Dr. Ziegfeld, a former president of the National Art Education Association, is head of the department of fine and industrial arts at Teachers College, Columbia University.

Gert Weber in Unesco Art Post Gert Weber, one of Germany's creative art teachers, has recently been appointed program specialist for arts and crafts, with headquarters in Paris. Mr. Weber has been a contributor to *Schools Arts*.

Bess Foster Mather Passes On Bess Foster Mather, senior art consultant for Minneapolis before her retirement in 1950, passed away on April 16. She was a former advisory editor.

Boudreau Retires as Pratt Dean James C. Boudreau, Dean of Pratt Institute's Art School many years, is now on terminal leave and will be succeeded as Dean on July 1 by Khosrov Ajootian, chairman of the department of illustration. Dean Boudreau has long been a familiar figure at art conferences.

Jessie Todd Retires in June Jessie Todd, art teacher at the University of Chicago's laboratory school for thirty-four years, will retire from teaching in June. Miss Todd was a pioneer in the creative teaching of art. Through her workshops and writings in *School Arts* and other publications she focused attention on a permissive atmosphere for child art in a period when this was not the generally accepted practice. She served *School Arts* as advisory editor for many years. We wish her good health and the best of luck.

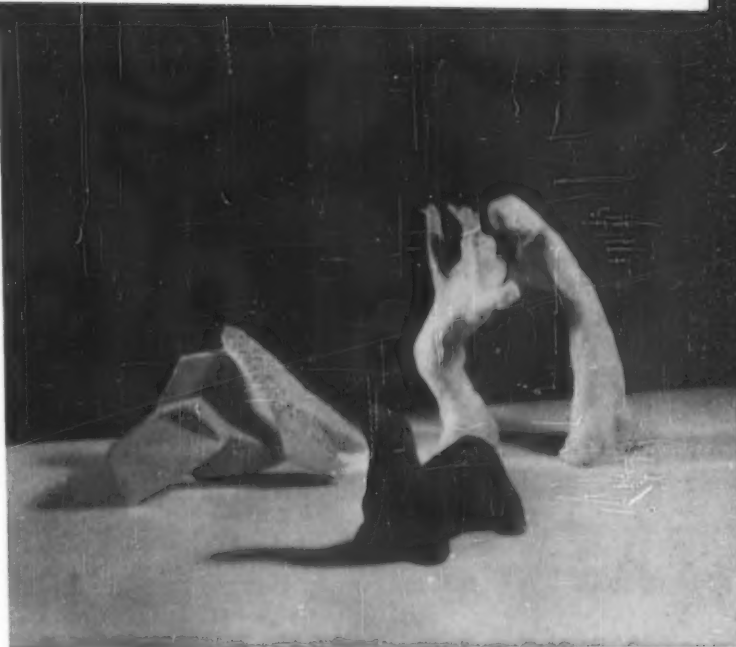
New York Seeks Associate Supervisor A new position, associate supervisor of art education, has just been created by the State of New York. The salary range is from \$6950 to \$8350 in five increments, and the position will be protected by civil service. Qualified candidates should write to Vincent Popolizio, State Education Department, Albany, New York.

Ceramic National Plans Announced The Syracuse Museum of Fine Arts announces the Nineteenth Ceramic National exhibition to open in Syracuse on November 4. Entries are due in early September. For further information write Ceramic National, Syracuse Museum of Fine Arts, Syracuse 3, N.Y.

Clay sculpture done during church art night by a secretary, an elementary education major, and a freshman in commerce.

RITA NEWTON

If copying pictures is cheating, does it belong in church? Creativity experienced only on weekdays is as inadequate as religion practiced only on Sundays. Author suggests an enriched church art program.



ART GOES TO CHURCH

This mural, dealing with church history, was painted by a class of junior high school age; provided social learnings.



Did you ever try explaining to a child that copying and tracing pictures is sort of like cheating, only to have him look up at you in hurt confusion and say, "But we always do it in Bible School . . ."? Then you have probably shared my feeling that a creativity experienced only on weekdays is as inadequate as a religion practiced only on Sunday.

Imagine, then, discovering a church with a program so creative that it became an inspiration for my public school teaching! It all started one Sunday with a busman's holiday visit to see a nursery school which had the weekday use of a church building. As I stood in a hallway looking at easel paintings from the nursery school, a second-grade Sunday School class trooped by. The little boy at the very end reached out his hand and said, "Come visit us." So I did. They began work on drawings for a scrapbook, and before I knew it I was being one of their teachers. By the end of that Sunday morning I had become an art consultant for a denomination of which I was not then even a member!

Today, in another town far away, I'm still a church art consultant, and I have seen art becoming part of life in many a denomination. Our campus Newman Foundation sponsors an annual Christocentric Art Festival, and it was there that I first learned about several Catholic nuns who work in a variety of art materials and teach both children and adults. At the Young Men's Hebrew Association I attended an art class for adults. A friend showed me a mission folder from the United Lutheran Church, illustrated entirely by



Library corner designed by laymen. Paintings are rotated.



Entrance hall, redesigned and built by men of the church.

drawings done by children in a number of their churches. When the University of Illinois held its most recent Festival of Contemporary Arts, several church groups sponsored discussion meetings and lectures on art, while the Y.M.C.A. gave an Arty Party with group participation.

Liturgical arts seem to be having a real renaissance. Several publications are devoted to the subject, exhibitions are becoming more frequent, and much fine work in silver, mosaic, sculpture, and stained glass is being commissioned by churches and synagogues. New building designs are seen increasingly, with several recent articles in popular magazines being devoted to the new church architecture. This gives strong support to any art person who, as a church member, wishes to influence the art values of church investments; and the art quality of the church environment has, in turn, an educational effect.

The possible relationships between church art and creative art education might best be seen by looking at the program of one church congregation with which I have worked. Their building is old, but their ideas are contemporary. Members of the church have redesigned the entrance hall and the fireplace corner of the lounge, and the do-it-yourself spirit has resulted in a new look for an old interior. The same spirit has now been put to work on the landscaping. The old lounge furniture will all wear out eventually, and it is gradually being replaced by well-selected contemporary pieces. The lounge is also the scene of a venture in self-education in art. Feeling that their critical awareness of visual arts had lagged behind musical and verbal aspects of church life, they inaugurated biweekly one-man painting shows. These were installed with the help of an industrial design student who made all the arrangements for borrowing the work of graduate painting

students. Coffee hour conversations often centered about the paintings, and the high school crowd got into rather vehement discussions. The new library corner added books for Sunday School teachers and for parents who wanted help with child rearing and family recreation. Two books on art education were included, as well as Sophia Fahs' "Today's Children and Yesterday's Heritage," which has good descriptions of art activities in Sunday School programs.

When a Festival of Contemporary Arts was held locally, the young people of the church held a weekly series called "Let's Participate in the Contemporary Arts." One week they danced, another week they worked out impromptu plays, and for Art Night they worked in paint and clay. The series ended with a discussion led by Dr. Jack Hayward, professor of art and religion in a theological school. Dr. Hayward returned a year later, giving a sermon which had as its text portions of the introduction to the "Family of Man" exhibition at the Museum of Modern Art. He stressed creative worship, including art experiences, and in an evening gathering he led a group sharing of art centered around responses to slides of work by Van Gogh, Kandinsky, Cezanne, and Picasso. Creative worship had already been a part of the activities of this church. The high school students had composed worship service, and the regional college-age conference held there had produced a Sunday morning service which included interpretive dancing on the pulpit platform!

The college group also used creative activities as social icebreakers, the first meeting of the year often being in the form of a finger-painting party. It's easy; you use the same tables that supper was served on, covering them with fresh strips of paper tablecloth (with a glaze that makes a good surface for finger painting), bring a cornstarch solution

to a boil in the kitchen, and borrow the Sunday School tempera paints to add to it. Each group can mix their own in saucers. A finger-painted mural is a good starter, and music helps. Couples often go off and finger paint in pairs, getting more chance to get acquainted than they would have at a lecture meeting. In fact, all age groups in this church stress participation meetings. Showing members' slide photography is popular, and the Women's Alliance holds neighborhood arts and crafts sessions to produce items to sell at the church bazaar. Art workshops are held for parents and for Sunday School teachers. At one parents' meeting impromptu finger painting ended the evening, by popular request. The minister foresees further expansion of art activities in his church, especially for family groups

Art activities by six-year-olds, exhibited on Parents' Day.

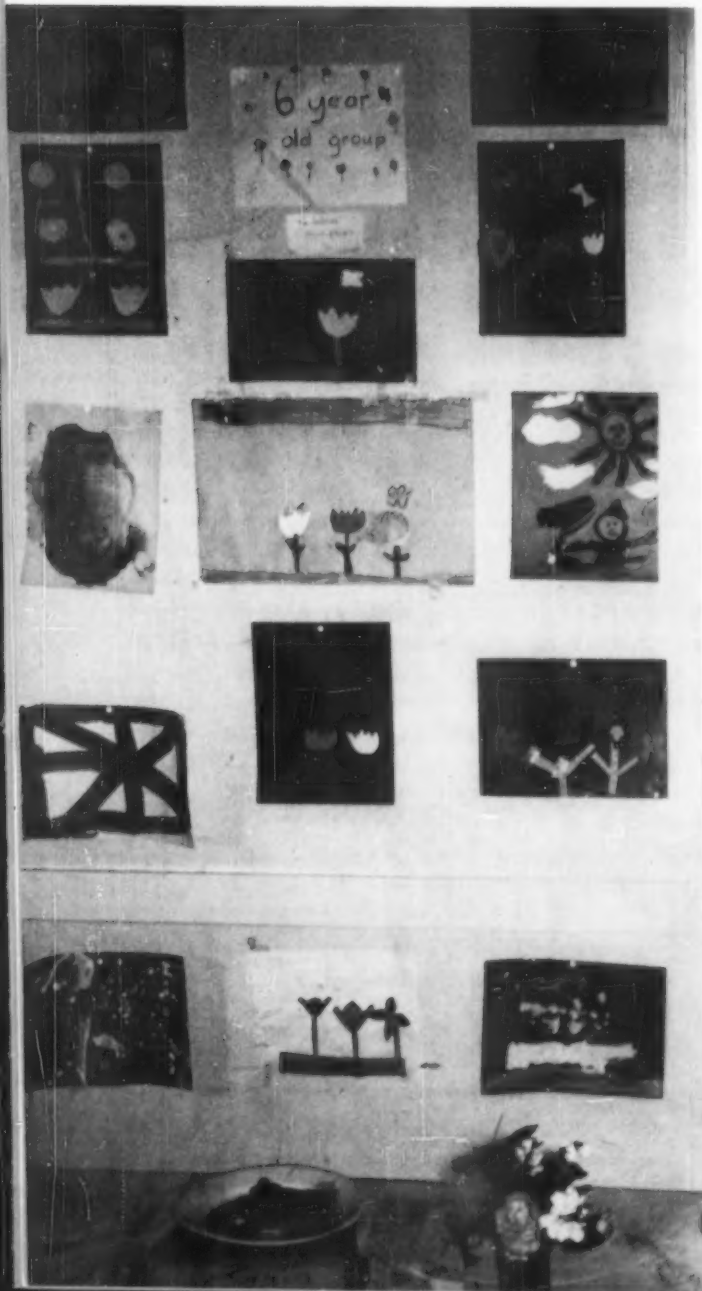


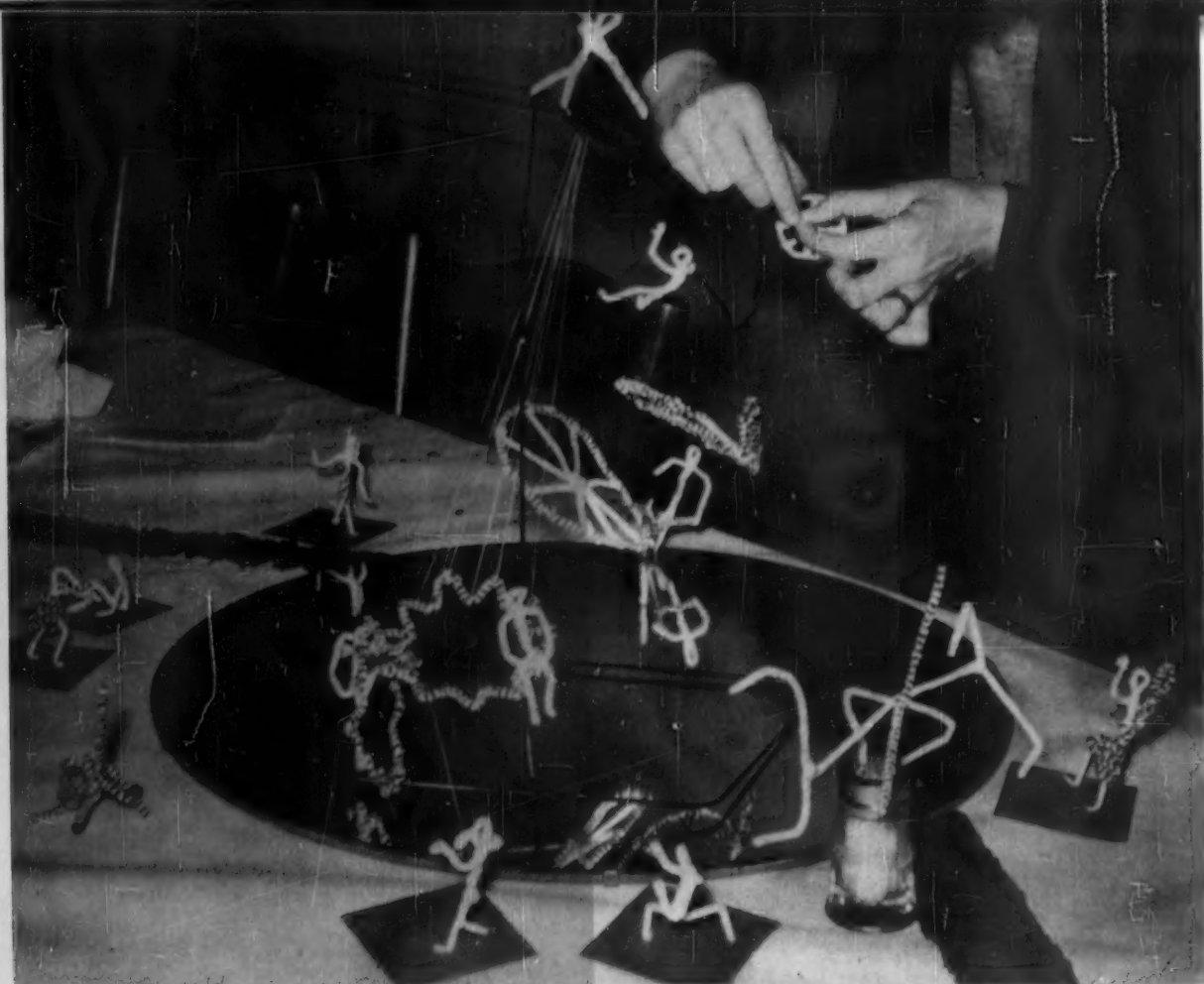
Painting by an engineering student, done during art night.

and for adults. The building committee is already planning new Sunday School rooms with alternate storage space and reversible bulletin boards, which can be used on weekdays for art and craft work. There are plans for a large kiln and for woodworking equipment.

The part that art can play in developing a Sunday School curriculum is most interesting to me as a teacher. Examples included with this article show art as part of a truly integrated program, not art as mere "correlation" by making illustrations, nor "hand busywork" to sugar-coat the pill of Sunday School attendance. A teacher of a second grade studying the ethics of family life worked with drawings and discussion to clarify negative feelings and typical family difficulties. The first grade wasn't preached at about learning to share; they started to work on a mural. One group liked to finger-paint during readings from the Bible. A younger group, thinking about how to be good church members, decided to make wastebaskets needed by the church, while older children brought things they had made at home to sell during the church coffee hour to raise money for refugee aid. Whenever the Sunday School Student Council voted on a new project, the junior high group supplied posters, and the Sunday School newspaper was illustrated by children.

In an old building nobody seems to mind if the walls are used for children's murals. A junior high school class tackled the problem of using the wall of the narrow hallway outside their room, and while climbing up on chairs and squeezing past each other they learned a lot about cooperation! The teacher climbed up and worked with them, overcoming his hesitation by painting "easy parts." When the Sunday School met together, church members of various occupations were invited to tell how they contributed to the community. An artist was invited in as being a Community





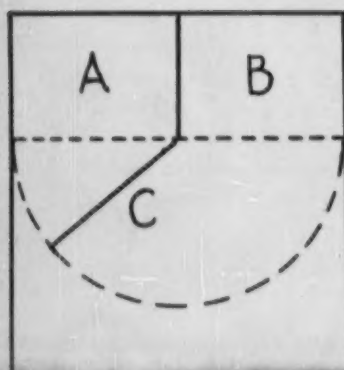
Centerpieces and place cards for interdenominational conference. Pipe-cleaner figures could be put into action by guests.

Helper. (Primary teachers, take note!) When the high school group arranged exchange meetings with a Negro church group art proved its value as an icebreaker. Rolling up each others' sleeves and putting on aprons for finger painting, relying on each other for the reassurance about their work which adolescents so frequently need, they developed a togetherness that needed no discussions about brotherhood. The following week they had a heated discussion about Problem Parents and found they had lots in common!

The teacher of the five-year-olds worked out a project that would be useful in any classroom. The children were working on a farm unit, in connection with a study of Living

and Growing. All drew pictures while the teacher had time to question each child about what he had learned, and these answers were written down in story form. Accompanied by the drawings, the whole thing was mimeographed and made into a book which the children took home to have read to them by their parents, thus making the parents aware of, and co-teachers in, the children's learnings. A good example with which to close would be the sixth grade which used all the arts in their study of elements common to all religions. They built a model of a Holy Place, made statues of the kinds of gods different groups might have, wrote prayers for a Holy Book, arranged music and readings for worship. They culminated the study with a Dance of Good and Evil, for which they did their own choreography and assembled costumes from an adaptable costume box collected in the church through the years. When they went on to their textbook, "The Church Across the Street," they looked at examples of religious art as a way to understanding.

Rita Newton is instructor in art education, University of Illinois, and a council associate of the Committee on Art Education. Photographs are from the Unitarian Churches of Urbana, Illinois, Wilmington, Delaware, and other sources.



Plans for multiple-purpose rooms include (A) craft group storage, (B) Sunday School storage space, at one end of the meeting room. A reversible bulletin board (C) swings out to cover storage area not in use by particular group.

LAURETTA PHARIS

SANDSCULPTURE

Man's instinct to express himself, to reveal himself through the medium of his hands, is as strong as his hunger for food. It is present in all children who especially love to mold things. Unfortunately, as they grow older this urge is lost with the increase of self-consciousness, and the opportunity to make art part of their lives is too often lost with it. Some may eventually find meaning and enjoyment in paintings but sculpture remains completely beyond their comprehension. As Henry Moore says: "Appreciation of sculpture depends upon the ability to respond to form in three dimensions. . . . Many more people are 'form-blind' than color-blind. The child learning to see first distinguishes only two-dimensional shape; it cannot judge distances, depths. Later, for its personal safety and practical needs, it has to develop (partly by touch) the ability to judge roughly three-dimensional distances. But having satisfied the requirements of practical necessity most people go no further."

The writer suggests that by using sand, one of the simplest mediums and probably the oldest, "form blindness" can be overcome and other valuable results in the appreciation of art achieved. For the beginner, for the hesitant, or timid, sand is a perfect medium. A beach or the banks of a river or lake washed smooth by the moving water is an ideal work area and available to almost everyone without cost. Most nurseries and elementary schools have sandboxes which could be utilized by simply wetting the sand.

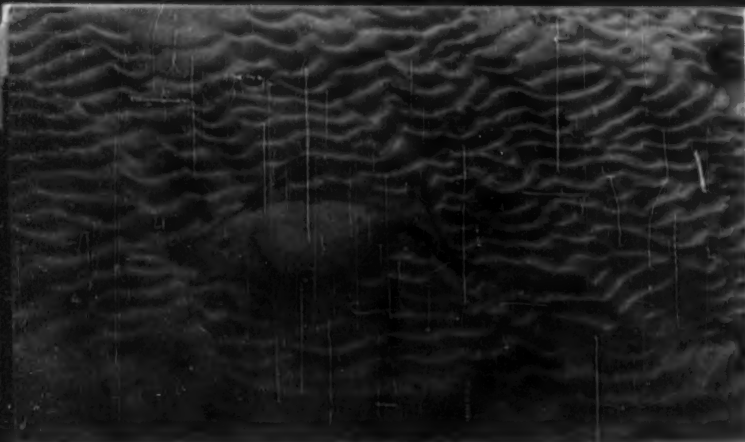
A fine piece of sandsculpture can be created by using the hands alone, especially for a large composition. For finer and more detailed work simple tools are helpful such as trowels, shovels, hoes; large flat boards used in pairs; thin, sharp, knifelike pieces of wood for cutting, slicing, and shaping; flat pieces of wood (round or square) with a dowel hand used potato masher fashion to flatten or press down surfaces; long, thin sticks, pointed at one end and thin, and flat on the other. In the school or in any private place the artists may find it enjoyable to color their composition. Calcimine colors or powdered paints can be sprinkled on the wet model, or water paints can be applied with an atomizer, a clothes sprinkler, or a soft brush. A variety of inexpensive items can be used to decorate a sandsculpture such as but-

Don't overlook the possibilities in sandsculpture! The impermanent nature of this common material gives the individual a sense of freedom and offers possibilities which may challenge the imagination.

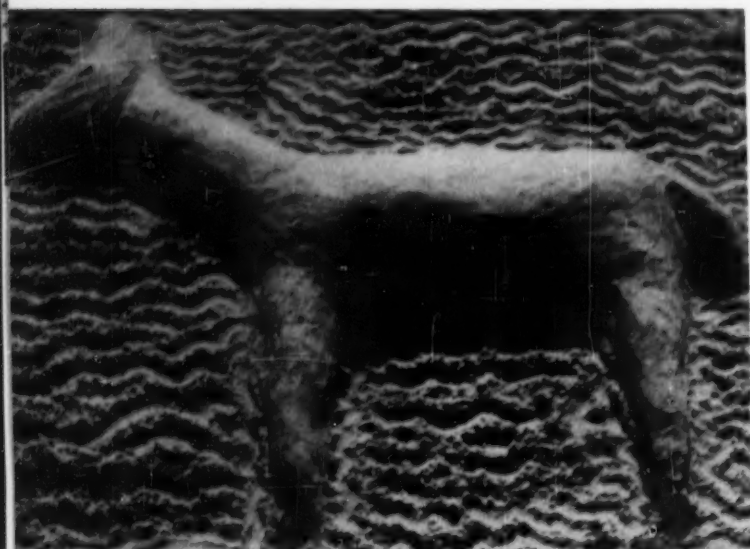


Sandsculpture may be modeled with the hands or with tools.





Sandsculpture. Natural wave surface in background above.



Shells and kelp give added decoration to sculpture below.



tons, beads, dried vegetables, colored stones (the kind used in fish bowls). On the beach natural items are available, such as rocks, kelp, seaweed, and shells.

Although each sandsculptor could evolve methods of modeling most suitable for his own purposes, it might be helpful to suggest three basic methods: (1) Flat modeling—An outline is drawn on level sand and areas are then filled in with wet sand, rounded and smoothed. This is most practical for such compositions as relief maps or profiles. (2) Bas-relief—Wet sand is piled into a forty-five degree angle pyramid. The outline is drawn on the slanted side of the pyramid and then sand is either cut away from the design or wet sand is added to build up the design. (3) Modeling in the round—This is the most common method and can be used for a variety of compositions, such as animals, planes, boats, buildings. Here a mound of sand is piled up and the subject is sculptured from it, or the composition is patted and formed into shape from the level surface.

The possibilities of sandsculpture for enjoyment, recreation, health, education, and the development of artistic insight are vast, being limited only by lack of ingenuity and imagination. In the schools it can be utilized to enhance interest in and understanding of history, geography, architecture, poetry, literature, while at the same time developing an appreciation of creative art. Once a project is decided on, little stories on the theme could be read to the youngest children, while the older ones should be encouraged through reading, discussion, visits to museums and other places where information is available to learn all they can on the subject.

Sandsculpture can also, it is believed, have therapeutic value because of its very impermanency. A line or a circle put down on paper with pen or crayon or paint seems fixed, immutable; it is difficult to change or eradicate. A line drawn in the sand, however, is completely plastic; it can be widened, deepened, straightened, curved, or completely wiped out. Working with sand gives the individual a feeling of freedom, too, because he does not have to fear wasting material if his efforts prove unsatisfactory, and he can eliminate the whole thing with a sweep of his hand if he so desires. It would provide emotional relief on the disturbed and even the normal level for children by enabling them to break up something without creating the guilt feelings that arise when an object of some value is destroyed.

The humble and commonplace medium of sand can, therefore, have wide utility. Sandsculpture, regarded as an art form, can have a vital place in education and in the preparation for life. It can aid children to realize their imaginative capabilities and develop their ability to evaluate and make decisions, with the net result of greater self-confidence. It can be the means of opening the doors to the world of art for those who might never even have thought of looking for the key.

Lauretta Pharis has taught art in California schools, now teaches extension classes for the San Diego State College.

Teacher tantrums may occur when children do not see and draw as the teacher expects. There are reasons why children draw as they do. Teachers will feel a lot better about it when they understand the reasons.



ELLERY L. GIBSON

DRAWING BY AUTHOR

DO YOU SUFFER WITH TT'S?*

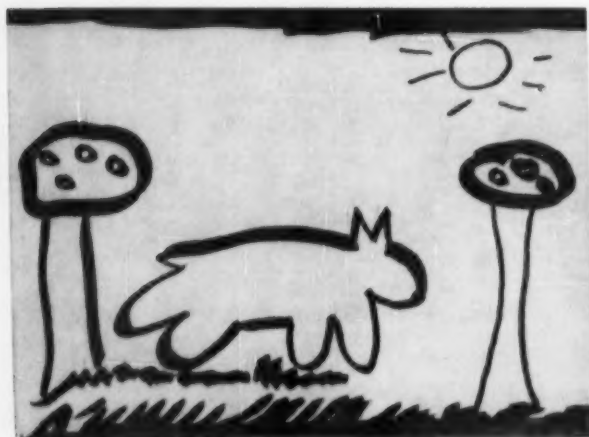
You have probably known teachers with TT's. Perhaps you've had the symptoms yourself. We have, but along with many others we are trying to outgrow them. - TT's are "teacher tantrums." Teacher tantrums may occur when children in a classroom simply cannot see (or draw) as the teacher sees and expects. For example, classroom teachers and even art teachers react, sometimes violently, because their pupils "cannot see that the sky comes down to the ground!" (Typically, of course, primary children draw the ground line toward the bottom of a picture and a sky line near the top, indicating that the children consider themselves to be situated between the earth below and the sky above.)

This malady of TT's is usually touched off by teachers misunderstanding children's feelings and needs. There is a significant difference between the adult and child points of view. To help illustrate this misunderstanding due to difference in points of view, we cite an example of a drawing of a house by a primary child who draws his house showing both ends of the structure. He knows that a house usually does have two ends, but his teacher, misunderstanding the child point of view, may, with tantrum (or even with tact), hasten to show the child that "you cannot see *two ends* of

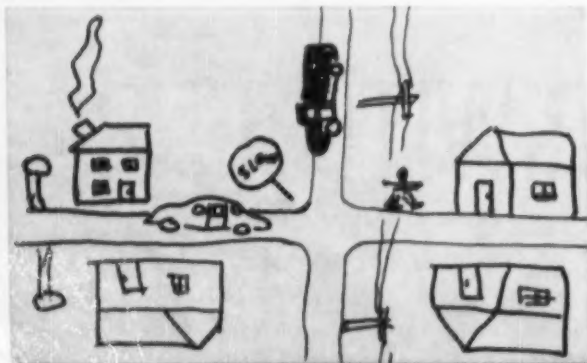
**Parents may also have a similar affliction known as PT's.*



The child may draw both ends for he knows they are there.



Lollipop trees may be a typical seven-year-old tree symbol.



Hold your temper! Houses and cars look side view to a child.

In tearing out cars some children, as at right, may get the wheel experience by tearing it out instead of leaving half.



a house at the same time; you should draw it this way . . . " Conflicts in teacher and pupil thinking do not always result in TT's. The above example, instead of unnerving the teacher, might serve as a cue to "lessons in perspective, so that there will be no more occasions of children making such mistakes." Which could be more confusing to these little folks—teacher tantrums, or lessons in perspective?

Let us briefly examine other typical teacher-tantrum-producing situations. Patsy, a tiny five-year-old, drew a picture of her house. She placed the doorknob away up high on the door. Her teacher's comment, perhaps a minor TT, "My, you have made a nice, big door, but why did you put the knob so high?" We have seen the doorknobs in Patsy's house, and they are not high on the doors. But not many months ago it was a good, long stretch for Patsy to reach the knobs. Perhaps to Patsy a doorknob is high on a door. Some second-graders, drawing trees one day, were observed to be pitifully disappointing their teacher, a few drawing "lollipop" trees and some "trunk and stick" trees. The teacher's TT went into grand proportions, beginning with, "I wish I could draw well enough to show them that trees don't look like that. Guess we'll just have to go out and study trees so we can draw them better!" Of course, the teacher had not given much thought to the possibility that the children might be using typical seven-year-old "symbols" for trees, lollipop shapes for leaf trees, and trunk-and-stick for trees without leaves.

Ernie was an excited fourth-grade boy. He had just taken his first airplane ride and had drawn a picture of his recent experience. Ernie's teacher was glad to see the drawing, but found something which she thought peculiar about it. "You have done a very funny thing, Ernie; you've made an airplane view of roads as they appear from above, but you made cars on the roads turned over on their sides!" Perhaps Ernie could explain what he had done, and perhaps not. We feel that if he could have, he might have pointed out, "To me cars don't look like cars *top view*. They look more like cars *side view*." Mary, another fourth-grader, did something which was not uncommon for her age, but which looked suspicious to the teacher who slipped into a minor TT with, "Here's a strange one. Mary has drawn the side view of a head with the eyes as you see it from the front!" No, Mary was not bidding for attention. To her, very probably, the side view of head meant *head* and the front view of eye meant *eye*. She had represented head and eye as she *felt* about them; not as they related to each other. What would Mary's teacher have done if she had seen some of the child's earlier drawings in which she drew side views of heads with *two* front eyes in each!

Have you ever noticed the similarity with which many children draw airplanes—a near vertical wing and tail crossing a cigar-shaped fuselage? Dissatisfied with the monotonous recurrence of these characteristics, one very conscientious sixth-grade teacher, a former Navy pilot, suggested that we teach his pupils "how to draw airplanes correctly." Our first interest was to attempt to explain to

The second-grader who draws a trunk-and-stick tree may be using a typical symbol for a tree without leaves. Making a big issue out of it may do the child more damage than good.



the teacher the very frequently-occurring child approach to airplane drawing. Here again a plausible explanation comes through examining the child's point of view: an airplane wing has length, breadth, and surface; it fits directly across the body, which is horizontal. In a minority of cases would the end view (cross section shape) of a wing mean **wing** to eleven-year-old and younger children? Granted, there are many objective, scientific-minded children who desire help in perspective in order to produce drawings satisfying to them.

In most instances when teachers stage these unbecoming though **not incurable** tantrums, drawing seems to be involved. However, other areas of art do precipitate this difference in adult-child thinking. We shall mention one example observed when third-graders were tearing shapes out of paper. A number of the children were tearing out such shapes as cars, trucks, and buses. The teacher registered surprise to see that several of the pupils tearing the vehicle shapes had exhibited cars, trucks, and buses **without wheels**, but with torn-out spaces where wheels should be. "Aren't the wheels," we were asked, "important parts of these vehicles to children?" Another stumper, we agreed. Certainly the wheels are important. We watched some of these "typical exceptions" in action and concluded, in part, that the **wheel experience** was there, even though the wheels were not, the whole wheel being torn away, leaving the negative wheel spaces. Adults, we have later observed,

If Patsy makes the doorknob high it may be that way to her.





Mary may have drawn head and eyes as she felt about them.

The child may draw as he knows it is, instead of how it looks.



as well as some of the little folks, tear the vehicle shapes leaving "bumps" for the wheels. Perhaps to some of the children the bump would signify *only half a wheel*.

There are many more of the typical exceptions to adult expectance, a number of which limitations prevent our illustrating here; there are trees with red trunks and limbs (instead of brown) . . . and just possibly cows—painted purple! Earlier we suggested that TT's are curable. The "cure," not usually painful, is often actually enjoyable. Since the tantrum-producing conflicts involve some shock to teachers with their finding child art strange or in disagreement with preconceived teacher goals, we suggest that teachers place less emphasis on goals and take a more experimental approach to pupil art. Teachers can begin to *look* for some of the "typical exceptions," noting the frequency of occurrence, and in some instances, to endeavor to determine why the work is not as the teacher expected it to be. Perhaps there is a very good reason. As we look upon child participation in art as valuable experimentation for both pupil and teacher, we shall cease to set up ideas of "how things should look;" we shall make art teaching an enjoyable responsibility; and we shall eliminate teacher tantrums.

Ellery L. Gibson has had a wide teaching experience in the public schools of several states. A former art instructor at Northwest Missouri State College, he is now assistant professor of art at the Flagstaff, Arizona State College.

Remedy is less attention to teacher-goals, more to child's.



DORIS JOHNSON

These fourth-graders had fun weaving bags for their mothers on simple cardboard looms. The editor adds some other suggestions which permit more variety in pattern and design, for older children and adults.

WEAVING
SCHOOL ARTS "EASYPICK" JUNE 1958

WEAVING WITH CARDBOARD LOOMS

The fourth-graders were discussing various things which they could make for their mothers, and the children were particularly interested in a large woven bag which had been made in another class. When the teacher asked how many would like to weave a bag, everyone except Larry and Jack decided that they would like to try it. The two boys didn't want to be sissies. However, the next day when they learned from the art supervisor that some of the football players at the university were weaving they decided to participate.

They talked about color combinations which their mothers liked as well as those which pleased them in their own paintings, and experimented with color combinations by arranging skeins of different colored yarns. The next step was to make the looms. Although there are many ways of making a simple loom, the cardboard looms which they made allowed them to weave around the bag and eliminated the need for sewing the sides together. Cardboard was cut to the size of the bag. Eleven by fourteen inches was found to be a practical size for such a bag, although the exact size could be varied according to the purpose of the bag. Marking and cutting the notches to hold the warp thread demanded accuracy and careful measurement which proved to be good experience in the use of the ruler. Although older children could produce finer woven material by having the warp closer together and using fine yarn, it was found that it worked out well for fourth-graders to have the warp threads one-fourth of an inch apart.

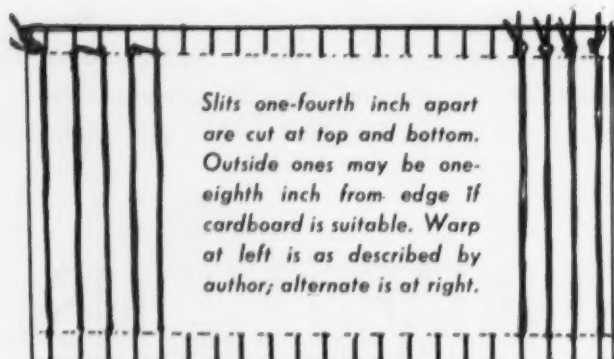
In the examples shown the warp was wrapped around the narrow dimension of the cardboard loom. Children measured in one-half inch from the top and bottom of their looms and drew guide lines so that notches would be uniform in depth. Along these lines they marked off spaces one-fourth of an inch apart, and cut slits or notches from the outside and ending at the guide lines. In order to avoid a gap in the warp at the two ends it would be well to make the slits at the ends one-eighth of an inch from the edges. This cardboard loom is different from the usual wood frames with brads to hold the warp because it enables the weaver to work on both sides. The looms were laced with carpet warp in the following manner. Take the carpet warp through the first slit at the top, down through the first slit at the bottom, and up the back of the loom to the starting place.

Tie it at this point to secure the end, carry the thread behind the second tab through the second slit at top, down over the loom through the second slit at the bottom, up the back to the second slit again and across the third tab at top to the next slit, down the back and up the front, and so on until the loom is threaded. Tie the end of the thread in the same manner as the beginning.

(Editor's note: This is not as complicated as it sounds, but I would like to suggest a variation which would take much less supervision on the part of the teacher. Take the warp thread through the first slit at top, down through the first

Author explains working of cardboard loom to her children.





slit at the bottom and up the other side of the loom to the starting place. Then cut the thread, allowing extra length for tying, pull the thread snugly and tie the two ends together at the top slit. Repeat this procedure for each of the warp threads, cutting and tying each one separately at the top. This may require more patience in tying more knots, but I believe children will be able to manage it without as much explanation and supervision.)

Before starting to weave, children should decide how the bags are to be finished off at the top and the manner of closing. One possibility is to weave down from the top about one and one-half inches and then weave in a separate yarn which will provide loops for drawstrings. For this, we measured off two pieces of yarn around the width of the loom and added three inches. These were twisted together and woven in. Later they were pushed out in four places on each side to make loops for the drawstrings. From this point on weaving was done from the bottom until this loop cord was reached. Of course it would be possible to sew

Fourth-graders are pleased with bags made for their mothers.



rings on the bag when it is completed and eliminate the special loop cord. Also a very heavy and sturdy single-strand cord could be used. Or the cord could be inserted in a hem at the top. If provisions for the loop cord are not to be made, the weaving could proceed continuously from the bottom. When the weaving is finished the tabs at the top are bent or torn to remove the bag.

(Editor's note: If the loom is threaded as suggested by the author the bag will open at the top. It may be turned inside out if desired, and a twisted yarn drawstring inserted through the loops previously provided for. If you follow the alternate suggestion I gave for threading and tying warp threads separately, it will be necessary to cut the warp at the top where it is knotted. Since it may be desirable to retie the warp threads, unless they are to be sewed or hemmed in at the top, it would be well to make the cardboard loom about two inches taller than the finished purse. Weaving could be stopped about two inches from the top and the remaining warp used to tie the ends. For a finished tassel edge it would be possible to tie several ends together to form tassels of an equal number of warp threads.)

Although an improvised flat shuttle made of cardboard, plastics, or metal may be handy in weaving when considerable lengths of yarn are to be used (any weaver could show you how to make and use such a shuttle), small balls of yarn could be moved in and out without too much difficulty. Since this stretches the warp threads it would be better to use a large needle to pass the yarn in and out. Plastic needles are available or could be made from a narrow, tapered strip of plastic or wood. A tongue depressor with a hole drilled in one end would be fine. It would be even better if the sides of the wood were tapered to a blunt point. Plain weaving is done by passing the yarn over one warp thread and behind the next thread, alternately. With this simple cardboard loom, the yarn or wool is passed horizontally all the way around both sides of the card, thus closing the sides of the bag. Designs are of horizontal stripes in different colors and textures. As each line of yarn is added it should be forced back tight against the previous yarn. A wide comb with equal spaces between teeth is ideal for this operation.

This weaving project led to a number of worth-while experiences for the fourth graders. They built a store in their room and sold cookies and candy to the 575 children in their building to earn money for the yarn. When the bags were finished the teacher showed them how long division could be used to determine the average cost, which proved to be about seventy cents. Larry, who didn't want to be a sissie, got so engrossed in his weaving and worked so steadily at it one day that he actually developed a blister. Sometimes, when the children weren't supposed to be weaving, they would pull their looms halfway out of their desks and weave under the desk until the teacher discovered their trick. And the mothers were very pleased with their gifts.

Doris Johnson teaches fourth grade in the Lawrence, Kansas public schools. See following pages for other variations.

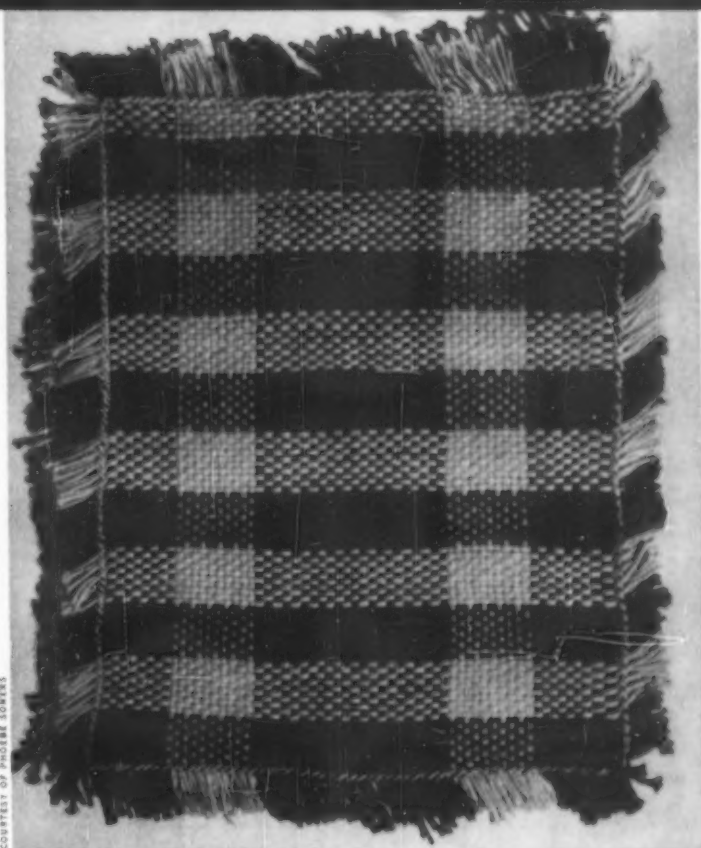
VARIATIONS USING CARDBOARD LOOMS

D. KENNETH WINEBRENNER

Almost any type of weaving done on a regular loom can be duplicated on a simple cardboard loom. While plain weaving (over one warp thread and under one warp thread) was done by the fourth-graders in the preceding article, it would be possible to go over two or more threads, under one thread, and so on. This could be repeated for several rows and then varied, either by staggering the same procedure or by changing the number of warp threads covered. This is the basis for pattern weaving and children could invent their own patterns in this way. As long as the project is not too large, there are many variations which would appeal to older children and adults. The main problem with cardboard looms is that the weaver does not have the advantage of the shed produced on a regular loom which makes it much easier to pass the weft threads back and forth. By using carpet warp the products are stronger. However, it would be possible to create checkered patterns, suggested by the mat at right, by using the same weft yarn for the warp, and alternating warp stripes in different colors. In this case the bag or purse could be lined to give it some additional strength.

Phoebe Somers, who teaches in an African girls' school in Tanganyika, British East Africa, sent us the mat shown at right. It was woven on a cardboard loom which had a row of holes punched at the top and bottom of the card, instead of slits, to accommodate the warp. Single warp threads could be taken through opposite holes, around front and back, and tied at the top as suggested as one alternative in the previous article. In this way it would be possible to weave two mats of the same size on the two sides of the cardboard. Actually, her students punched another set of holes toward the center of the cardboard, enabling them to weave a smaller mat on the reverse side, and eliminating the need for tying each warp thread. We are not describing this method because an involved explanation would seem to be necessary, and the teacher would have to closely supervise her students.

Where it is desired to avoid tying each warp thread at the top, an alternative method for making seamless bags and purses is the use of pins to keep the warp in place. If the cardboard is not heavy enough to hold pins on the edge, two pieces of cardboard may be pasted together, the edge to receive pins reinforced with scotch or other tape. The pins are inserted on the top edge, one-fourth or one-eighth inch apart. The warp is tied to the first pin at top, or pinned at

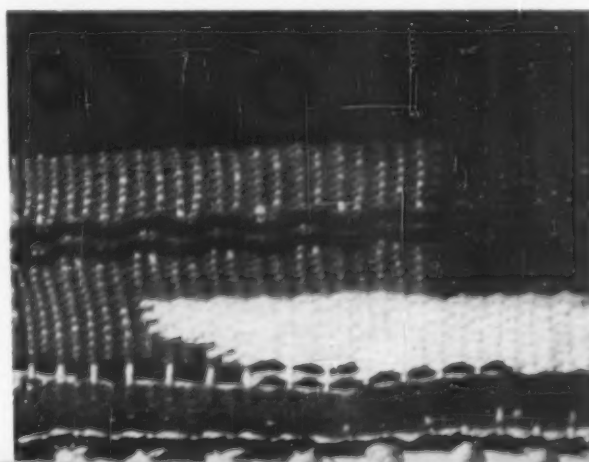


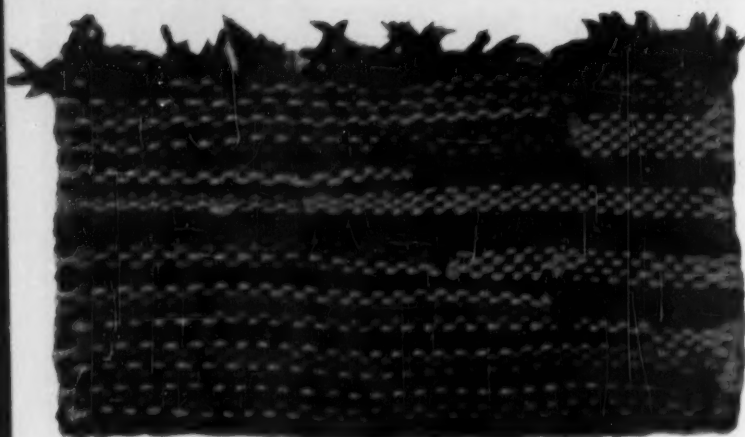
Mat made by African girl had warp strung in punched holes.

the side and brought around the first pin. It is then carried down over the front and up the back, passed around the first pin to the second pin, and the process repeated with the warp fastened at or near the last pin. This plan is described in detail by Marguerite Ickis in her book, "Arts and Crafts," published by Barnes, 1943. She also tells how to make a triangular flap for a purse in the same manner. If weaving is to be done on only one side of the cardboard loom it would be possible to simply carry the warp threads up the back of the cardboard diagonally to the next slit or pin, although this would waste the warp on the one side.

Some of our college elementary freshmen and art sophomores experimented with cardboard looms so we could tell you about other possibilities. They found that a rectangular

Basic ideas of tapestry weaving used on a cardboard loom.



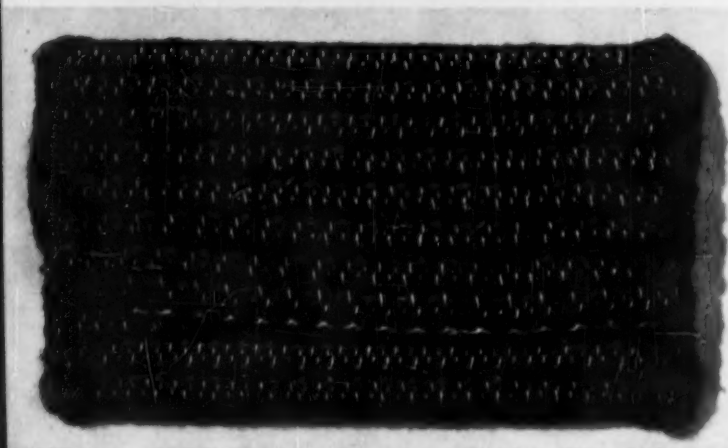


STUDENT OF AUTHOR

Woven purse by college student, based on tapestry weave.

flap could be made for a seamless purse simply by extending the depth of the cardboard loom to allow for the flap. The warp was arranged in the same manner through slits at the top and bottom. Starting at the bottom of the card they wove from front to back until the desired height was reached. Then they wove only on the back to produce the flap. Purses need not be rectangular as slits for the warp could be placed on curved or diagonal lines. Some of them tried inserting other materials like matchstick bamboo, cellophane, and so on. One student inserted a wide strip of clear plastic near the top of her purse. Some students made long scarfs on the same type loom simply by weaving around the back and then cutting apart at one end. Cardboard looms offer a simple introduction to weaving for the older student and enable him to experiment without becoming involved with the mechanics of a large loom.

The basic techniques of tapestry weaving may be used on a cardboard loom as shown by the illustration on the bottom of the previous page and one of the purses on this page. An abstract design may be sketched directly on the cardboard. Any given section of color is woven back and forth, ending by going around a warp thread that marks a color boundary. Sharp vertical edges may be maintained by using adjoining warp threads, although this leaves a slit which has to be sewed between the two colors. This can be avoided by using a single warp thread as the boundary between the two colors, with the adjoining colors, in turn, going around the same thread; although the vertical edge is not quite as sharp. If a needle is used it would be possible to complete any given color area before weaving adjoining areas, although some may prefer to complete a single line before going on to the next. While it is simpler to tie ends of weft together, using a special weaver's knot, if the warp is close and the weft is combed back tightly the ends of a new yarn may be laid in and brought around several warp threads.



SONJA DEBERDUA, BUFFALO STATE

Purse with flap by college student, above, was produced by varying the number of warp threads covered and repeating in a regular pattern. The interesting headdress, below, was made on a cardboard loom by a college student, using both sides of the card. Some special details were added.



GLORIA UFTON, BUFFALO STATE



COURTESY, UNIVERSITY OF MICHIGAN

Participants in the class "Useful Activities of the Later Years," University of Michigan, develop their latent art interests.

RETIREMENT TO FULLER LIVING

ARNE W. RANDALL

People live longer today than ever before and they have more leisure time. The arts do much to make retirement years enjoyable. School art programs can develop interests which carry on through adult life.

The United States has more older people today than ever before. When the children have grown, left home, and financial and family pressures have ceased somewhat, retirement age arrives with more leisure time for the retirees. In general, the responsibilities of parenthood and career have eased and older people can gradually begin to broaden

their interests, express latent creative impulses and do some of the things they have always wanted to do. Provided proper care of one's health is taken, aging can be a stage of further development. Our older folks are opening up new frontiers in education. For the first time in history oldsters are beginning to outnumber preschool age children.



COURTESY, UNIVERSITY OF MICHIGAN

The older citizen still needs the feel of accomplishment.

Persons in middle life have just entered the period of potential usefulness and the role of education for senior citizens is a new period of life with needs, interests, and characteristics of its own.

The U.S. Department of Health, Education, and Welfare, No. 5 Bulletin on Aging of May 1953, says: "The felt need of retired men and women is for leisure-time interests, yet their apparent disinclination to participate in existing classes makes it evident to the public schools that other ways must be found to stimulate the retired. One technique which has proved successful is to organize classes structured as social units or as clubs for older men and women. These clubs provide a setting wherein older persons can be stimulated to develop new interests, new understandings, and positive attitudes. The method used is that of informal meetings with programs covering a wide variety of topics. The school-furnished leaders of such clubs are responsible for program planning, selection of guest speakers, films, recordings, demonstrations, etc. Another technique is that of setting up classes within clubs or centers for older adults in such activities as painting, ceramics, dramatics, choral singing, etc. In some cases these clubs or centers are sponsored by the school and in other cases by other public or private agencies. At the present time classes for older adults, as described above, can be found in thirty-three different communities in New York State. Figured very conservatively, this means that as a result of these public school classes for the retired, about 1200 older men and women who other-

wise might not have been reached by the schools are now engaged in some type of continuous education."

Education for the aging has definite therapeutic values in addition to providing spare time activities and vocational and occupational needs. Older people often become so intent on acquiring new funds of knowledge that they are too busy to concentrate on aches and pains with the result that the outward manifestations of aging disappear. In educating adults for older years there are certain basic objectives to be considered: (1) In order that an individual may understand and make suitable adjustments, he should learn the changes that take place organically, mentally, in personality, and socially in an aging individual. (2) Present-day beliefs of the aging must be replaced with constructive concepts and social attitudes of the aging. (3) That through participation and enjoyment of the arts, emotional security is established, mental deterioration is postponed, companionship is created. (4) That new skills and knowledge can offer employment and financial security, or creative experiences can be renewed and continued. (5) The need for health, comfort, adequate living accommodations are essential for the aging. (6) A renewed appreciation of spiritual values may well result. (7) Those who are to work with older people must have specialized training and education in this area.

"Professional Personnel" Volunteer and professional personnel is probably one of the most important factors in the success or failure of creative and recreational projects for older persons. The ultimate success of a group will depend on the nature and extent of active participation by individual members of the group. As recreational programs for the older aged groups are developed on a more extensive scale, it becomes apparent that there will be a corresponding increase in demand for trained recreational supervisory personnel, ideally selected from the group to be served. The professional and supervisory personnel need specialized knowledge and training concerning the problems of the aging. Agencies and communities selecting leaders should adhere to accepted recreational standards since the expansion of volunteer staff requires expansion of trained consultative help. One of the joys some oldsters look forward to is freedom from supervision. It is also possible that personnel already employed may find themselves with growing numbers of older persons among their group. It may be necessary for such personnel to take postgraduate or in-service training as they grow older in order to keep abreast with current needs and demands. It is the task of adult education to provide the additional insights and knowledge required.

"Creative Activities" Almost everyone has inherent creative drives and energies. Discovering them is largely a matter of opportunity and desire. It is not uncommon in our present-day mechanized life that many creative abilities lie dormant. Many people reach later life without dis-

covering any creative abilities. Oftentimes a person has a keen interest or urge toward a particular art or craft, but does not know how to get started. With proper encouragement, guidance, and instruction, satisfactory results can be achieved. By being able to fulfill these urges a great source of pleasure and satisfaction can be derived and fill the gap left by retirement or the absence of routine family living.

Organized programs for creative and recreational activities can greatly assist older people in adjusting to later life, making new friends, and having new experiences. Given an opportunity they are extremely enthusiastic about developing their latent abilities or further developing a hobby. The old feeling that elderly people are "too old to learn" vanishes at exhibitions of their arts and crafts, old-age clubs or centers where they are working, dancing, and playing cards, or at an older person's hobby show. An illustration of this was a hobby show in which 1,600 men and women, ranging in age from 60 to 103 took part, sponsored by the Welfare and Health Council of New York City and 56 institutions and social agencies. The exhibits demonstrated an extraordinary variety of talents. These creative and recreational activities help older people stave off the attitude that they are growing old, help them forget about their physical condition, and enjoy life to the fullest no matter what the age. Almost impossible disabilities can be overcome when the human personality is kept alive and alert when the desire to do and accomplish is active. The older person or disabled aged individual gains therapeutic values and reassurance when associating with other people and working and enjoying common interests. New interest in life can be gained when a person realizes that his situation is not unique. Ways and means of overcoming or compensating for his limitations often can be discovered.

"Arts and Crafts" Almost all older people, even though they may have physical and economic handicaps, can find some type of arts and crafts from which they can derive satisfaction. The arts and crafts offer almost an unlimited range of creative activity. Every conceivable type of art and craft has possible appeal. It is strictly a matter of personal opinion. Even though a spark of genius may be dormant throughout a person's life, creative ability will not diminish through the years. Grandma Moses has proved new skills can be developed at any age. Even though the rate of learning may be somewhat slower, elderly people seem to derive greater satisfaction from the accomplishment. Some forms of arts and crafts which have popular appeal are: painting, metalworking, woodwork, lapidary, weaving, carving, knitting, rug making, needlecrafts, sewing, carpentry, shop, and many others. In addition to the joy and psychological benefits derived from a creative hobby, occasionally crafts can be turned into profit-making ventures.

U.S. Department of Health, Education, and Welfare, Bulletin on Aging, November, 1953 states: "Down in Florida, there is a man named Paul M. Bryant who believes that plenty of room exists for small new industries to make

part-time jobs for older people who want a few hours work each week to supplement their incomes from pensions or social security benefits. Mr. Bryant, according to the Daytona Beach Sunday News-Journal, is himself a retired businessman who recently got interested in early American furniture. He has set up a small factory at Holly Hill with a working force composed entirely of retired or disabled workers. They have discarded entirely the production line idea and are using, for the most part, the handcraftsmanship methods that were in vogue a century or more ago. The emphasis is on skill rather than production schedules. Each man works on the things he likes best to do, in the way and at the pace he wants to. The only requirement is that each piece conform to one of the 20 standard patterns established to ensure a certain uniformity to the shop's output. Mr. Bryant hopes that more projects like his will be established throughout the State to prove that idleness need not be a burden of old age. There's productiveness in tens of thousands of wrinkled hands here just waiting to be used, he says."

A class, "Useful Activities of the Later Years," was held at the University of Michigan, Ann Arbor, Michigan. The course was part of the continuing program in gerontology of the Institute for Human Adjustment, directed by Dr. Wilma Donahue. The class had an enrollment of 18 students, all mature people reaching ages of 83. Work was given in enameling on copper, woodwork, metalwork, basket weaving, chair caning, and rug making. Most of the "pupils" were interested in developing these skills as a hobby, but one or two had a commercial idea which they expect to further with this instruction.

Mr. Thomas C. Desmond, Chairman, New York State Joint Legislative Committee on Problems of the Aging, in his article "Upgrade Your Hobby," suggests: "These five dollar-making rules will help you: (1) Treat your hobby as a business, not simply as a leisure-time activity. (2) Design your product not for yourself but for a commercial market, stressing originality. (3) Select a product that does not necessitate frequent restyling. (4) Plan a marketing campaign carefully; survey your market and use the proper kind of outlets. (5) Price your products realistically." To become better acquainted with the designing, producing, and marketing of products, it might be wise for one to attend vocational schools, arts and craft classes, or to join a craft guild. Little House, for instance, a Senior Service and Recreation Center in Menlo Park, California, gives classes in painting, weaving, woodworking and other crafts, as well as in nutrition, cooking, music appreciation, short story writing and even square dancing.

An annual spring art show is given as well as fashion shows with members as models to prove that "over-fifty" clothes may be attractive and give the wearer a feeling of being well dressed. In many cases, full and part-time employment has resulted from the classes taught at Little House. One member, who learned to weave at the center, is now its official weaving instructor and supplements his



Arts and crafts offer an unlimited range of creative activity.

small income by taking orders for hand-woven place mats, stoles, and other woven items. From the knitting instructions, some members have made money by knitting and selling their articles. Members of the hobby and workshop have sold children's wooden clothes racks and other wood and leather objects. Several full-time home mending businesses have emerged from the sewing classes. Committees of older workers interested in crafts are now being set up in the various Wisconsin Vocational Schools. Their purpose is to develop part-time work so that retired workers can augment their pension grants. Some 25 retired people, all 65 years of age and over, presented their various part-time activities at a meeting, ranging from lapidary work to furniture repair totaling some 17 different fields of employment. Many other schools and organizations have similar programs.

Music is one of the greatest sources of pleasure. It may be enjoyed for itself or as a supplement to other arts. Because of its universal appeal, therapeutic values and adaptability, music is one of the best sources of entertainment for elderly people. There are a variety of musical programs for the "aged." They range from individual listening to the radio, group singing, concerts, band programs, instrumental music, symphony. An excellent example of the desire and the ability of older individuals is the "Singing Grandmothers."

"Organizations" The First National Conference on Aging sponsored by the Federal Security Agency dated 1951 and published in an account "Man and His Years" describes the following types of organizations and facilities that are active in meeting recreational needs of older people: "Rural and Agricultural Areas": Grange, Farm Bureau, and Farmers' Union, Farm cooperatives, Home demonstration clubs, Church organizations, County recreation and park departments, State colleges and universities, schools, and health and welfare departments, Civic groups, Commerce associations. "Urban and Industrial Areas": Homes, old-age centers, and old-age clubs, Old-age centers and day centers for older people, Old-age clubs, Recreation departments and associations, Education departments, universities, and other agencies sponsoring adult education programs, Parks and playgrounds, Libraries and museums, Settlement houses and community centers, Churches, synagogues, and religious organizations, Business, industrial, and labor organizations.

"For Handicapped and Homebound": Physically handicapped aging people who are not completely homebound can participate in many functions, such as social gatherings, shows, suppers, and musicales, if transportation is provided. Civic and church organizations can perform an invaluable service by providing "pick-up and delivery service" by busses and automobiles. They can engage in some sports and other physical activities if special services are provided. The Veterans Administration has made it possible for patients in wheel chairs and old people suffering from other handicaps. Those who are not homebound can act as "friendly visitors." Clubs have found that such visitors can be organized on a systematic basis so as not to burden any single individual. Visitors to homebound can carry gifts such as books, magazines, fruit, games, and arts and crafts materials. Radios can be provided for those who cannot afford them. Some clubs provide opportunities for correspondence and communication with others. Some libraries have regular book and magazine services for the homebound.

Above all, let us remember, many of our older citizens of today have made worthy contributions. Many of them still have much to give. The experiences, abilities, and knowledge they have obtained through the years should not be overlooked by those who are younger. Until recently our educational facilities and services have been geared to youth. We are now beginning to realize that additional facilities and services must be made available for those of advanced years in order that our aging population may have full opportunity to continue developing and their potentialities conserved. Only through such a program will we derive the maximum utilization of these people. Society needs what our senior citizens have to give.

Arne W. Randall is chairman, Applied Arts Department of Texas Technological College, Lubbock, Texas. He is the author of a new book, *Murals for Schools*, published by the Davis Press, Inc., former specialist for Office of Education.

MURIEL ANDERSON

Art classes for the visually handicapped present a challenge met by the Milwaukee Art Institute in its Saturday program. Even to the child who cannot see, his greatest satisfaction is in being creative.

ART FOR VISUALLY HANDICAPPED

An experimental class begun in February 1955, and listed by the Milwaukee Art Institute as "Art for the Visually Handicapped Child," is now warmly referred to by teachers and students as the "Visual Hands" class. The writer has visited these Saturday afternoon classes several times to watch enthusiastic children working with clay, making tooth-

pick constructions, doing wire sculpture, fashioning papier-mâché puppets and painting and drawing. Their young instructor, Mr. Gaar Lund, has long had an interest in visually handicapped children. "Although art has been accepted as a therapeutic measure for blind children it hasn't been given much of a chance to become really

A student begins work on a toothpick construction problem in a class for visually handicapped at the Milwaukee Art Institute.

WALTER SHEFFER, MILWAUKEE





COURTESY, MILWAUKEE JOURNAL

One of the visually handicapped children sees sculptural forms with his hands as part of a clay modeling program in class.

creative, a joy to the child," Mr. Lund told us. "Art has a potentially big place in a blind child's life and in this class we try to help the child and art strike up a life-long friendship."

People have become so accustomed to visual communication in art that it is hard to think of it as being practical for the sightless child. A few visits to the Visual Hands class would satisfy doubters. To watch the smiles and hear enthusiastic bubbling conversations, is to know that creative joy is present here. I began to understand, after my first few visits, why such a class could be highly successful. I asked myself the questions, when is art most meaningful to the artist . . . when he is *creating* or later when he is *viewing* what he has created? The answer explained much. For the sighted child as well as the blind child the greatest joy is in the "doing."

A class in art for blind children is a challenge to an instructor. I wondered how problems would be presented so as to be easily grasped but there never seemed to be much trouble about that. One time it was, "Now let's *think* of a tree, and then draw one; tall, strong, thick, with its branches

Making papier-mâché puppets in a class for sightless child.



Sensitive fingers smooth uneven areas on clay pinch pot.

stretching upward as our own arms stretch upward when we put on our sweaters." Another time it was, "We will want to make this puppet's face as we *imagine* a jolly clown's face." Or it was, "Try to model a puppy *like* you would like to have or the one you own." In observing I realized that the instructors in such a class must be able to deal wisely with their own sympathy. A teacher must never let sympathy prompt him to say "that's fine" when a piece of work is not worthy of a student's best efforts. The Art Instructor's job is to give the visually handicapped child confidence to attempt projects and because of adherence to high standards, little by little, the child will come to realize he is capable of doing quality creative work. Some will be better in one thing than in another but the instructor must always try to make each child measure up to the best he has to offer. The Visual Hands Class at the Art Institute is one of only a very few such classes in the country at present. "It's a challenge and a big job," Mr. Lund told us, "but the rewards for both child and instructor are tremendous."

Muriel Anderson, who lives in Milwaukee, frequently writes for various art publications. Gaar Lund, referred to as the teacher of this class, has recently accepted a new art teaching position at Bound Brook, New Jersey. The class continues under the Children's Art Program co-sponsored by the Milwaukee Art Institute and the local Junior League.



WALTER SHUTTER, MILWAUKEE



"Now sections Nine and Fourteen with turquoise blue."

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In a culture which tends to minimize the importance of the individual, there is an urgent need for truly creative experiences with the arts. Anything less than this is a poor substitute for the real McCoy.

DAVID MANZELLA

Numbered paintings, player pianos and love potions may appear as strange bedfellows. Admittedly one seldom finds them lumped together for any purpose, however obscure. But lumped they are. Let us validate the lumping.

Numbered painting, our first subject of inquiry, is a phenomenon with a rather brief history. It is an unfortunate but not unexpected by-product of contemporary western culture. For those who enjoy only vague acquaintance with this item it may be useful to describe just what it is. Put out by a number of enterprising manufacturers, these instruments ap-

NUMBERED PAINTINGS, PLAYER

pear in varying size cardboard boxes, garishly emblazoned with claims of capsuled creativity waiting within. The general idea is that you may amaze your friends and produce a beautiful oil painting to hang over the davenport the very first time you try. You are offered a wide choice of subject matter, ranging from pastoral scenes to religious subjects. And what are the beautiful paintings you can *create*? Inside these boxes are usually two pieces of cardboard, "panels" to the manufacturers, on which paintings are outlined and then subdivided into hundreds or thousands of meaningless areas each marked with a number corresponding to a color in the set, already mixed and measured for you. For those who are not mathematically inclined a new variation omits the numbers and you simply copy the colors from a separate color print onto the outlined panel. Reproductions of famous paintings, old and new, may now be secured, presketched, and ready for you to add the colors.

Leaving numbered painting for the moment we move back in time to the turn of the century to examine the then fascinating vogue of player pianos (and pianolas). This instrument, or more properly machine, appeared in a number of different forms. In one form it was a large machine attached to a piano which would automatically play the piano through music rolls with the operator controlling certain effects. In its other form it was a music machine complete within itself. Advertisements for the machines (taken from magazines of the period) read as follows: "With Symphony (trade name) one only needs an appreciation of good music (and that can be largely acquired) to be able to play the most elaborate music in such an artistic way as to cause an experienced organist to sigh over the waste of years of practice on the mere technique of music." "The Paragon Piano Player . . . combines all the advantages of the most expensive players at one-third the cost and allows thorough control of Expression Without Effort. There is no labour in manipulating the Paragon."

The third element with which we are concerned, love potions, dates from man's earliest history. They have come as pellets or perfumes or nectar in vials—herbs, fragrances and/or tiger's milk. Their purpose is to bring love to the unloved, to transform indifference into passion. The love potion differs from the player piano and numbered painting in that it did not die but has moved down through the ages and is still with us today. The magazines which cater to the lonely and frustrated still carry advertisements for these bottled dreams. With these observations in mind we might now consider how these elements are related one to the other. To begin it would seem that two kinds or levels of linkage are involved. First, there is an obvious linkage between num-



COURTESY, ART MATERIAL TRADE NEWS

bered painting and the player piano. And second, there is the less obvious and somewhat ephemeral context, symbolized by love potions, linking all three.

In equating player pianos with numbered paintings, what is primarily being considered is their stated and implied claims to a creative and expressive potential. In both cases the practitioners of these "arts" are the ones most grievously deceived. But in the case of numbered painting the perversion of the medium is greater in proportion to its inherently greater opportunity for creativity. It is interesting to note that this mid-century chimera has sprung up during a period when painting as a leisure-time activity and as a social accomplishment is noticeably on the ascent. And when one compares this climate to that prevalent during the years of the player piano the parallels are striking. Those were years during which "everybody" took piano lessons. And pianos were almost as numerous in homes as television sets are now. Today, in our increasingly visual world, there are significantly fewer pianos in the home. And of these still fewer are played. What this seems to mean, if these instances

ER PIANOS, AND LOVE POTIONS



"Somebody mixed up all of the numbers in my painting set."

are any indication, is that there is a significant relationship between the popularity of a legitimate means of expression and its bastardized state.

Related to the foregoing but perhaps of greater importance is consideration of the cultural matrix which has nurtured these phenomena. Admittedly such observations poach on social science preserves. But one becomes tired of the compartmentalized temper of the times; and the relegating to "experts" of much of our thinking. To return to the subject at hand—what is suggested is that these three elements, numbered painting, player pianos and love potions, are each, in their own way, a manifestation of personal and group desires for love and acceptance. They are attempts to fill a void or compensate for an emptiness, which is so much a part of life in our mechanistic and materialistic twentieth century.

One of the revealing insights into contemporary culture is found in advertising. And in comparing advertisements at the turn of the century with those of today one discovers the changing patterns of our anxieties and preoccupations. Looking over the magazines containing the previously quoted advertisements for the player pianos (the Strand, the Royal, and McClure's Magazine for the years 1897, 1903 and 1907) one is impressed with an emphasis on improving one's beauty and physical powers. The advertisements for this period and well into the twenties stressed "complexion," aids to long luxurious and curly hair, and devices for correcting protruding ears, hook noses, double chins and sundry wrinkles. There were also endless supplies of pills and drugs for reducing "fat folk" and a goodly number of laxatives. There were systems for developing the buxom, "the desire to possess Beauty is keenest where refinement is strongest," cures for drunken husbands, and literally hundreds of electrical belts and appliances to build strength and vigor. The

impression one gathers is that love, affection, happiness and the good life were largely to be achieved through improving one's appearance. Such were the mirrors of middle-class anxieties at the turn of the century.

Today, in America, we live in a classless culture and we uniformly suffer from the same anxieties. Judging from advertisements we are a culture beset with headaches, the problem of smelling bad, and about to lose the love and respect of family and friends unless we buy the latest model automobile, refrigerator or television. While a degree of personal insecurity has always been a factor in human experience it would seem that it has today reached overwhelming proportions. Never has man been so materially secure and yet so spiritually empty and insecure.

If this analysis is even partially correct it certainly has direct bearing on the problem of education and specifically art education. In a culture which tends to create doubts as to personal worth there is little which can match the salutary effects of truly creative experiences with the arts. Lives made anonymous in our pigeonholing and categorizing culture can discover through art their uniqueness and personal worth—a worth quite different from that which one has by virtue of knowing how to type or read French. Much of what the number painters and buyers of love potions may hunger for is inherent in and through art experience. Unfortunately the boxes of numbered dreams offer nothing.

David Manzella, a painter and teacher, is studying for the doctorate in art at Teachers College, Columbia University.



GLADYS SERVICE

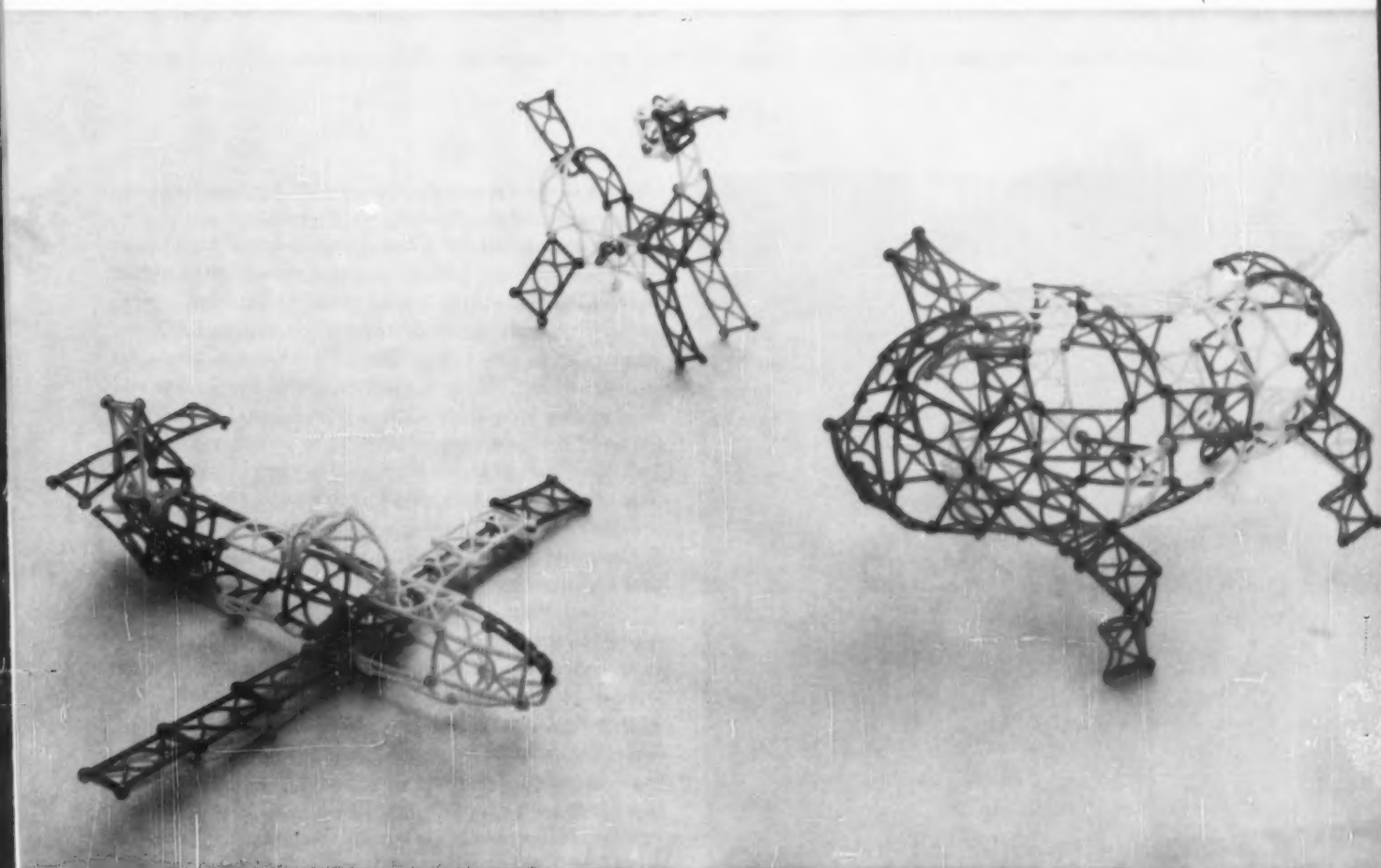
In a day of stereotyped project kits for children, it is refreshing to learn of new toys which develop the imagination. An art educator gives us a report on experiments with a new plastic construction set.

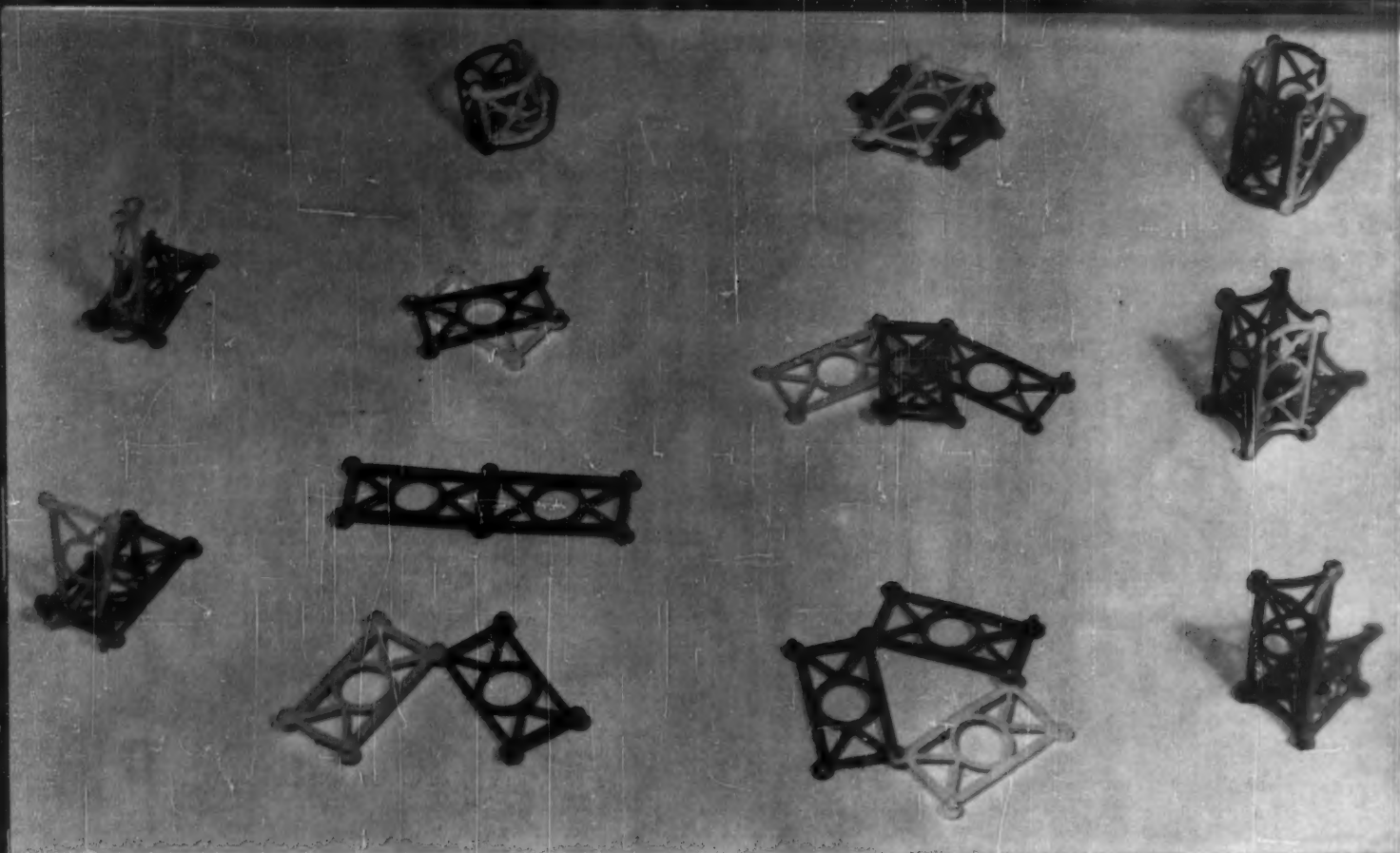
TOYS THAT TEACH CREATIVENESS

Too many of the construction toys produced for children do very little in the way of stimulating their imaginations, relying a great deal upon patterns and specific directions for adult-determined projects. Teachers, and particularly art educators, should do everything possible to encourage toys that develop creativeness and which have definite educa-

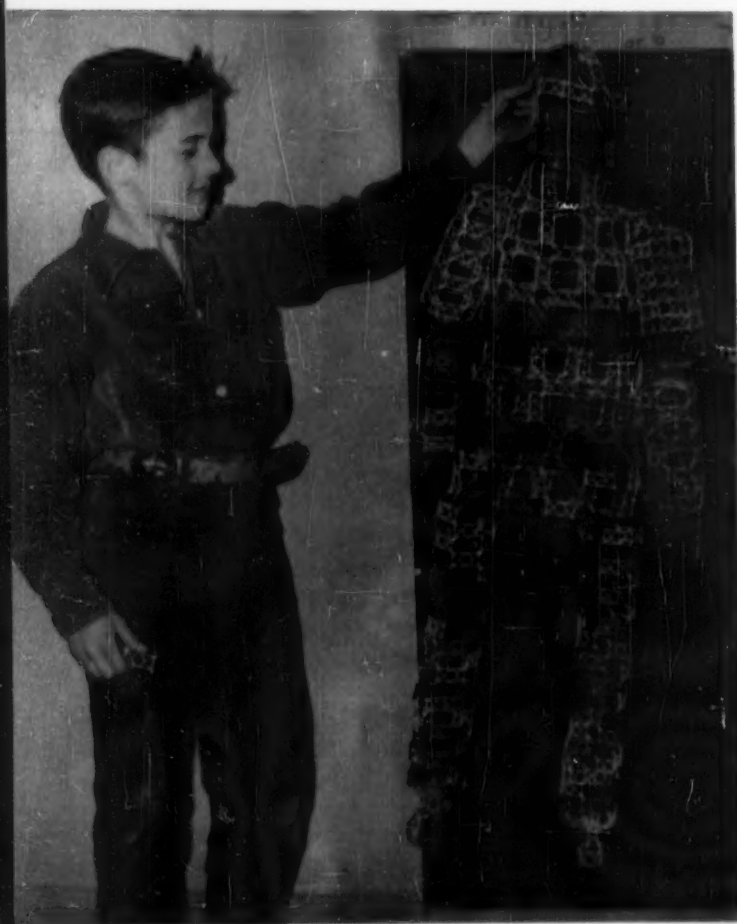
tional and social values. For this reason, I was very happy to participate in some experiments with a new plastic construction set a toy manufacturer has been developing. Results were so amazing, and enthusiasm of teachers and children so pronounced, that I would like to share our discoveries with you. If you agree that this is a step in the right

Third-graders invented clever ways to attach the flexible plastic links and came up with many interesting creations. The pliable nature of this toy construction material and ease in building forms released children and stimulated imaginations.





Second-graders tried to see how many different shapes they could get with a few links. Robot, below, was by sixth-grader.



direction it may encourage more toys of the type that bring out creativeness and stimulate inventiveness.

The construction toy is based on a simple pliable plastic link, measuring one inch by one and three-quarters inches. Each link contains two holes and two pliable prongs, located across from each other. They may be fastened together in many ways, simply by pressing the self-contained prongs into the holes. Children need no further instructions and they quickly invent constructions of their own. The pliable nature of the links enables them to be curved and even to be extended through each other. They are being made in four colors, red, yellow, blue, and white. Objects made with this toy are surprisingly sturdy, stand and hold the shapes given them, and may be easily taken apart and used over and over again for new forms created by the children.

Several hundreds of these varicolored links were distributed to each class in our school, from kindergarten through sixth grade. The children were told how one link could be fastened to the other, and that was just about all that was given in the way of instructions. The reactions of the youngsters were so amazing that I felt teachers would want to know about this fascinating toy. Here's what happened, from kindergarten through the sixth grade. *Kindergartners* saw limited possibilities in it, usually making chains with the teacher's help. They are at the active, squirmy stage,



Fifth-graders worked cooperatively in building a castle. Knights on horseback jousted one another with nurse's swab sticks.

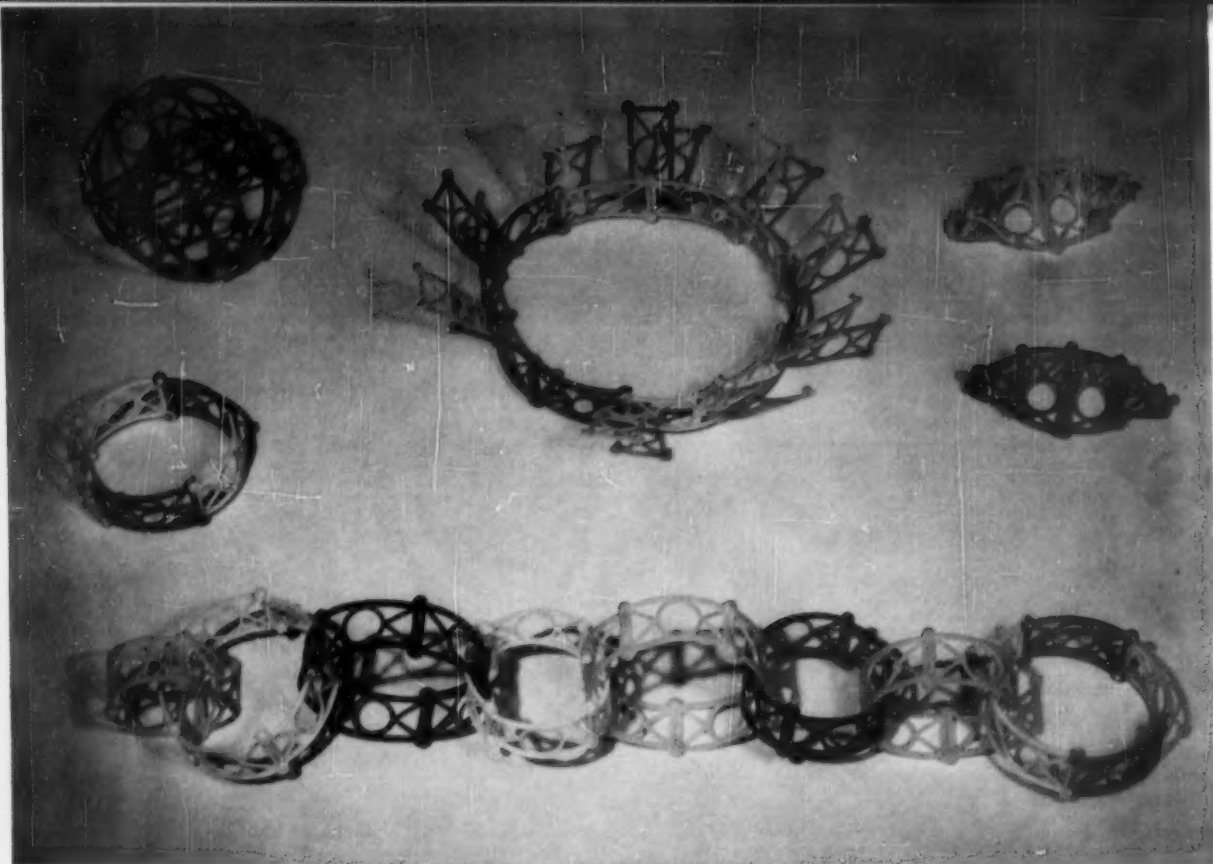
and would rather jump rope—made from a chain of the links. **Grade one**, while interested, was not particularly concerned in a cooperative play project in which several children could take part. The children wanted playthings and items they could wear. They made goggles, balls, bracelets, crowns—following a normal child-behaviour pattern for youngsters in this age bracket, and on an individual basis.

The plastic links (appropriately called "Link-Kits") broke the normal pattern in **Grade two**. Each child was given two links and asked to make them into some sort of shape. It was startling, the imagination the children showed. They played a game in which no two-link shapes could be alike and, believe it or not, each child worked out a different combination. They then were given more links and shown how they could build them into toys. They played by the hour, fashioning animals and dolls. **Grade three** gave us a real inkling of the tremendous fascination the links had for the children. They invented clever ways to attach the pieces—but most important of all was the high pitch of concerted interest. We didn't test out **Grade four** as a class because they were working on another activity. But some of the youngsters spilled over into other classes and have been very vocal in their insistence that they be given some.

Grade five was where real cooperation and ingenuity developed. The entire class played in complete accord,

pooling its ideas. This is usually the I-want-to-be-it stage. But the youngsters were so absorbed in accomplishing a simple, cooperative project that there was no demand for "me first." They built a beautiful castle with drawbridges, moat, towers. Knights on horses jousted one another with swab sticks from the nurse's office. The children were delighted with what they built, and beamed upon each other. Here was the first real indication that maybe an inexpensive, practical toy had been invented that would do what we have been looking for: get children to work and play together! **Grade six** went to town on more "practical" things. They were inclined toward big airplanes, helicopters and a six-foot high Empire State Building, complete with traffic on the street below. They invented a way to make blocks out of the links and constructed a three-dimensional "Old Glory" including flagpole, streamers and decorative knob.

It is pretty difficult to find a creative medium that stimulates the imagination and does not leave a "mess" in its wake. This construction toy has a way of being irresistible to children (and grownups, too) and brings to the surface unbounded creativeness and ability. It relaxes the child, relieves his tensions, and is an emotional release. It trains fingers to be dexterous. The routine of fastening links and breaking them apart develops finger muscles and control. And in the end there is always a colorful product that pleases



First-graders made playthings and items to wear, above. Author, below, and sixth-graders show three-dimensional flag.



the child's eye and gives a sense of accomplishment. Giving the child such a feeling of success is a modern teacher's greatest responsibility. Mental hospitals are overflowing with people who have become products of defeat. Teachers like the toy for (1) show and tell period, (2) subject matter clarification, (3) indoor noon hour and extra moments, (4) backward and problem children, (5) high I.Q. children, (6) incapacitated children, (7) sight-saving classes. Also, it is a toy that can be shared with other activities such as listening to music or stories—even watching TV. But best of all, it can be shared with others, teaching group participation.

I've been told by the manufacturer that if there is enough interest they will pack these in bags of 1,000 links each, six bags to a carton, at a very reasonable price. They would welcome any inquiries and suggestions from you, and would be glad to send teachers a sample Link-Kit set. *(Editor's Note):* We normally do not mention brand names in our articles and carefully refrain from any promotion of a particular product. In this case the product is so different from the usual kits, and we are so pleased that an art educator was consulted in its development that we want to encourage more of this sort of thing. If you want to write for a sample kit address: Educational Department, Dewl Plasti-Toy Corporation, East Northport, L. I., New York.

Gladys Service is supervisor of arts and crafts, district number three schools, Huntington, Long Island, New York.

When we forget the old taboos which have discouraged the combination of mediums a new world of exciting experiment is open to us. The accompanying illustrations by students of the Escondido Union High School were made by combining wax crayon and water color. Results in this experiment were fascinating, colors were as strong as a stained glass window, and each piece of work was highly individual. Preliminary landscape sketches were made out of doors with the students aiming for variety in the size of objects so that there would be different size openings for color. Sketches were brought into the classroom and reworked from a design standpoint, combining the best parts of several sketches if necessary. Next the linear part of the design was drawn in with wax crayons in a heavy line varying in width and color, keeping in mind the "dark and light" or sunshine and shadow of the picture. In some places as many as two or three colors were used side by side to make a line; in another place a single line would change color as it formed the object. White lines in the sky worked well; flashes of bright color relieved sombre areas. The final step was to paint the enclosed areas with water color, using a shaded technique.

EVELYN SURFACE

EXPERIMENTING WITH CRAYONS AND PAINTS

HERE'S HOW

Brief descriptions of successful art activities, emphasizing processes and techniques. Readers are invited to send short items for these pages.



Evelyn Surface, a previous contributor to School Arts, is art instructor at Escondido, California Union High School.





Jessie Todd has taught art in the laboratory school of the University of Chicago for thirty-four years. A frequent contributor to *School Arts* and an advisory editor for many years, she has been one of the constructive influences in art education in this country. She plans to retire from teaching in June and we wish her the best in years to come.

GETTING VARIETY IN THE USE OF CRAYONS

JESSIE TODD

There are many interesting ways to use crayons and sometimes a combination with another medium or a different way of working will offer just the challenge that children need. In his "Man in the Rain" at left, George worked out his feelings with white crayons and black paint. The child makes his design in crayon, colored or white, being sure to press hard. He then covers the drawing with black tempera paint which runs off the crayon lines. The paint must be rather thick and the consistency should be tested on a few sample crayon lines. Add water if it is too thin. By contrast, the sketch at the lower left was made by brushing very thin tempera paint over the crayon lines. We use wax crayons, six colors plus black and white. White crayons are bought in bulk. The tempera paint had so much water added to it that it was almost like transparent water color. We used baby-food bottles to hold the colors. Betsy, age nine, used the side of a peeled wax crayon to shade the paper. Then she cut out some horses in paper (young children often feel more confident with scissors than pencils) and drew around them in black crayon. She shaded these with the same crayon and then made the lines heavier. She had an art experience with one cheap wax crayon and some very cheap newsprint paper. If used with imagination and ingenuity, recognizing what they do best, crayons do have a place in our schools.



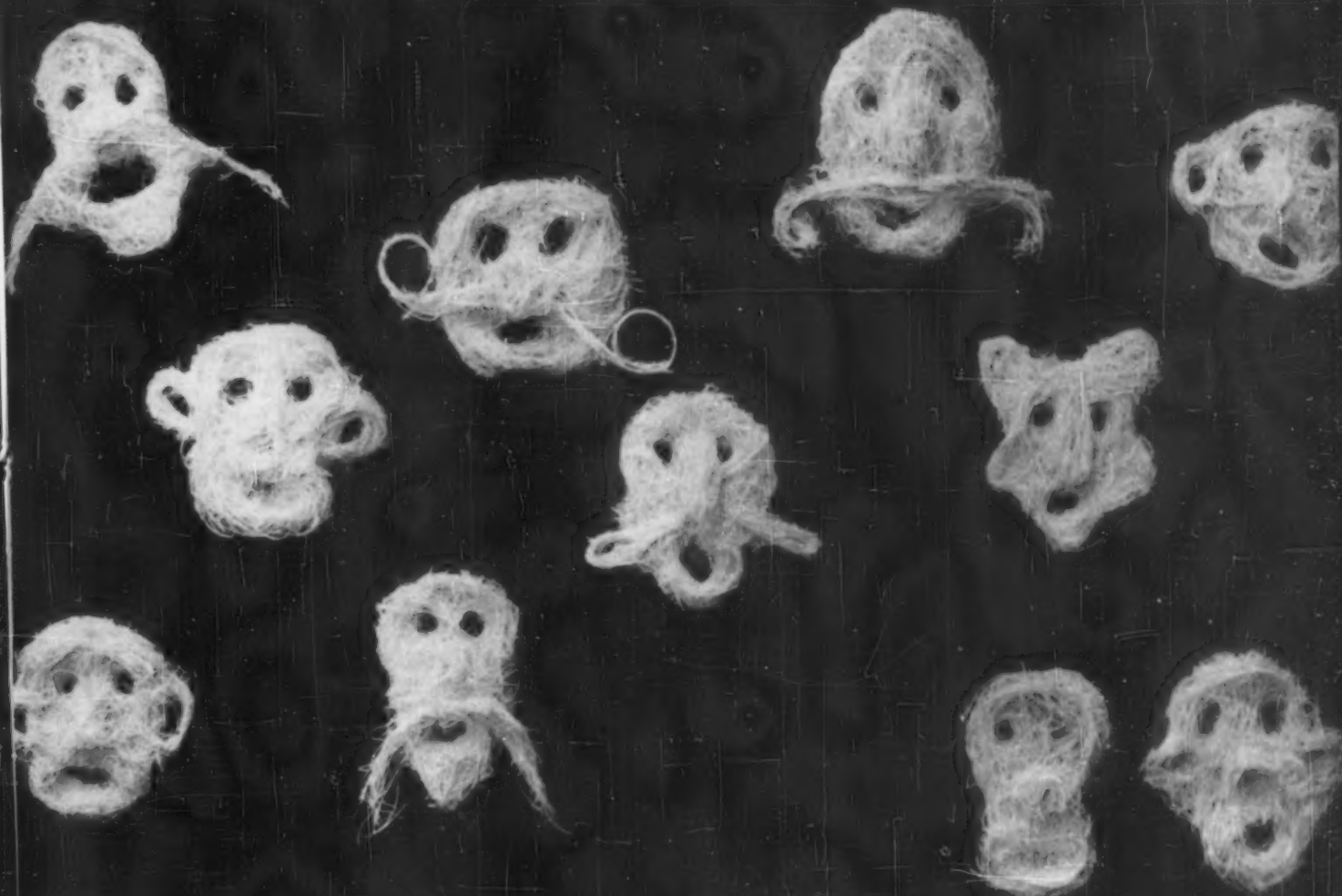


PHOTO BY BERGER JACOBSON, PRINCIPAL OF COONTZ JUNIOR HIGH SCHOOL

MAKING MASKS WITH EXCELSIOR, PLASTER

GLADYS McCAUGHEY

Always on the lookout for usable scrap material, we found a source that is very interesting, decorative and novel. In the storeroom we located some excelsior removed from a shipping carton. It seemed too bad for this clean material to be destroyed. The texture was intriguing and appeared to merit exploration. A small amount was taken to the art department and put to soak in warm water. We placed water in another pan and added plaster of Paris until the solution was the consistency of heavy cream. We squeezed the water out of the excelsior and added it to the plaster until the excelsior was well coated. Putting the hands together we took what could be held, squeezing out the excess liquid.

This is enough for one mask. We put this on several layers of newspaper and shaped the mask. We found that it was necessary to move fast as the material hardens quickly and there isn't time for a lot of fussiness. It is better to wait until the masks are cool (plaster heats as it sets), and preferably the next day, before masks are removed from the paper.

We found that white masks are the most popular. However, some wanted color so we sprayed them with diluted tempera, using an ordinary insect spray gun. In working with the children, we had a group of six children working at one time at a table. One child fixed the excelsior in the warm water, two mixed the plaster, one tore the newspapers and put them in place at the table. The other two cleaned up and got the table ready for the next group. It might be well for the teacher to try this before presenting it to the class. I did a lot of experimenting first to determine the quantity of water, plaster, color, etc. This activity was done with success in the seventh and ninth grades, but I see no reason why it couldn't be done at any level. The children liked the masks, and so did the parents. I made a group which I hung in my home. They receive much comment and interest.

Gladys McCaughey is art teacher, Bremerton, Washington.

EXCELSIOR MASKS → PAINTING →

SCIENCE ARTS "FESTIVAL" FROM 1988

HERE'S HOW

MUD FINGER PAINTING

LUCY HUFF

Finger painting is one of the most relaxing of all art experiences for children. Our third graders like to finger paint with mud. The materials needed are: white shelf or butcher paper (without the plastic coating); shallow pan such as a baking pan; screen, sponge, apron, a large piece of oilcloth or yard plastic; water, starch, tempera, dirt or ground. Wheat paste may be used instead of the starch.

Secure enough dirt or ground for the class and screen until all foreign particles have been removed. To each quart of sifted dirt, add two cups of water gradually. To this add one cup of liquid starch, or use wheat paste instead of starch. If the mixture seems too stiff, add more water. It should be about the consistency of manufactured finger paint. If caliche (subsoil in this Texas area is called caliche) is used, less starch will be needed. Place the plastic material or oilcloth on a table and smooth out all wrinkles. Dampen the glazed side of the paper with the sponge or by submerging the paper in a shallow pan of water. Place the paper on the plastic or oilcloth, and smooth out to remove wrinkles and air bubbles. Place mud on the paper, add tempera if color is desired, and smooth mud with the hand. Finger paint in normal manner and place on newspaper to dry. The liquid starch prevents the mud from crumbling.

Lucy Huff teaches third grade at Plainview, Texas. Anna Dunser wrote on finger painting in the November 1955 issue.



PAINTING THE STORM

JESSIE TODD

It was ninety-five degrees and ninety-six humidity in June; thunder cracking, lightning flashing, pools of water standing on grassy plots, sidewalks and curbs; and outside the art

room it was black like night. With the lake nearby it wasn't hard to imagine scenes. The children knew how the waves tore up the "made land" on Chicago's lake front, how the little boats were pushed around. We talked about how diagonal lines, not vertical or horizontal, suggested this kind of action. We used up "dirty colors" made by cleaning out the paint bottles and dumping them together. The gray green, the blackish blue and grayish purple all helped to make a gloomy storm. White was added for caps on the waves.

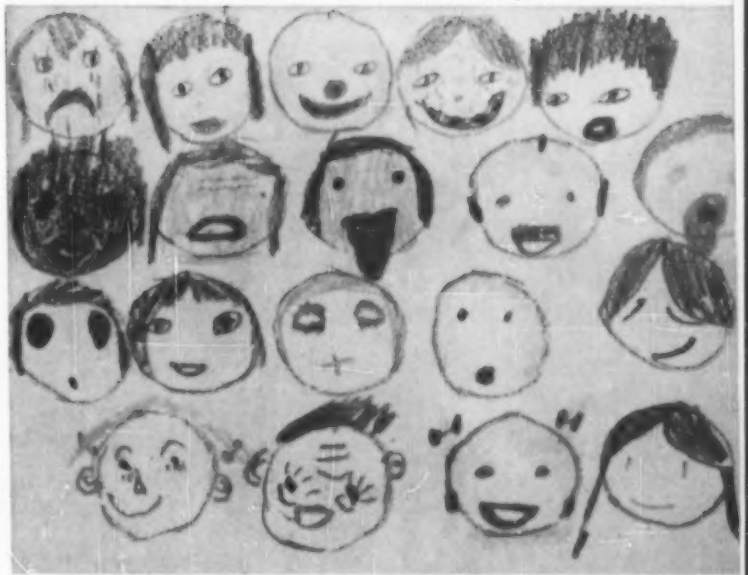
Jessie Todd teaches at University of Chicago campus school.



WORKING FOR VARIETY

ANNA DUNSER

Young children may develop formulas and fixed symbols for drawing people, and the teacher needs to help them observe in order to get variety in their figures and faces. One second grade teacher had her children draw circles in no particular order on their paper. Then the children and teacher discussed them. Not all people look alike. Some have black hair, others red, brown, yellow, or combinations of these colors. Some have straight hair, some curly; and they wear their hair in many different styles. If children draw the hair in first they will tend to place the eyes in a more reasonable position. Eyes have many colors, many sizes. They may be wide open or squinting. The eyebrows may be heavy and important, or hardly visible. The mouth gives much opportunity for variety. Children were delighted with the different faces and the all-over design resulting.



Anna Dunser is art director, Maplewood, Missouri schools.

YESTERDAY AND TODAY

Great ideas in art sketched by cartoonist Dick Bibler, art education area, Humboldt State College, Arcata, California.

HENRY MOORE
(1898-)



'RECLINING FIGURE'—WOOD, 1945-46. 6 FT.
HENRY MOORE IS ENGLAND'S BEST KNOWN SCULPTOR. HE IS INTERESTED IN MASS, SOLIDS AND EMPTY SPACE. HE HAS MADE A GREAT CONTRIBUTION TO ABSTRACT SCULPTURE.

'MAN DRAWING SWORD'
(WOOD)

by **ERNST BARLACH**
1870-1938
MODERN SCULPTURE



THIS GERMAN EXPRESSIONIST'S SCULPTURE HAS TREMENDOUS VITALITY—WITH GREAT FEELING FOR CARVING IN WOOD. TEXTURE WAS ACHIEVED BY LEAVING CHISEL MARKS.



COURTESY PENNSYLVANIA STATE UNIVERSITY

CONFERENCE SCRAPBOOK

Art education conferences give one an opportunity to meet old friends and get new ideas. They are a pleasant mixture of good fun, workshops, demonstrations, exhibitions, talks and discussions. William Milliken, Jr., gives us these candid photos of the art education conferences just held.



Upper left, Penn State student exhibition at conference of Committee on Art Education. Above, Eastern Arts Association.



Top views are from Southeastern Arts; bottom from Western Arts. Pacific Arts photos are not available as we go to press.

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JEWELRY MAKING—as an Art Expression

by D. Kenneth Winebrenner,
Prof. of Art, State College for Teachers, Buffalo, New York

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by Elsie Dorsey,
Supervisor of Art, Regina Public Schools, Saskatchewan, Canada

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Summer Workshops For the seventh summer the American Art Clay Co. in conjunction with the John Herron Art School offers a series of workshops in ceramics and metal enameling. Graduate and undergraduate credit arrangements are made with the John Herron Art School, and courses are open to instructors in colleges, public and private schools, and occupational therapists. Throughout the summer four workshops are scheduled in ceramics and three in metal enameling. For a folder giving complete information and a registration card, write American Art Clay Co., 4717 West 16th Street, Indianapolis 24, Indiana.

Summer Study The Field Study Course in Mexican Art is offered for the second time by New Mexico Highlands University, for July 16 to August 18, 1956. It will be possible to earn 5 or 8 credit hours, graduate or undergraduate credits. The course is planned to meet the needs of teachers and mature students in understanding those cultural forces which for twenty centuries have made Mexico conspicuous in the history of arts and crafts. The time will be spent approximately as follows: Mexico City, two weeks with short trips to nearby places; Queretario, one week with trips to San Miguel Allende and Guanajuato; Patzcuaro, one week; Morelia, one week.

For further details, including rates, simply write: Felix Payant, Department of Arts and Crafts, New Mexico Highlands University, Las Vegas, New Mexico.

Sales Representatives The Esterbrook Pen Company, Camden, New Jersey, has announced the appointment of two new sales representatives. Harold E. Holliday, a native of South Carolina, will cover North and South Carolina and parts of Virginia, Kentucky, Tennessee and West Virginia.

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(Continued on page 40)

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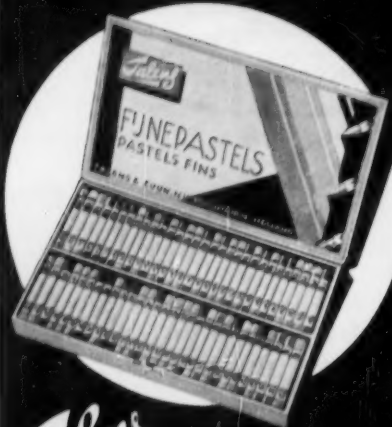
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ITEMS OF INTEREST

(Continued from page 39)

Announcement American Art Clay Company, Indianapolis, will manufacture and distribute all pottery arts supplies formerly made by the Pottery Arts Division of Pemco Corporation, Baltimore, Maryland, effective May 1. Pemco products will be supplied, as in the past, through authorized Pottery Arts distributors.

Pemco is discontinuing its Pottery Arts division in order to concentrate on its primary business, industrial ceramic coating materials. American Art Clay, with experience of many years at the retail level, is well qualified to use its facilities in promoting these materials through established outlets.

Craft Scholarships The School for American Craftsmen of Rochester Institute of Technology announces that six scholarships will be granted entering students for use during the academic year 1956-1957. They are available to qualified students, either beginning or advanced, who propose to work toward the Associate in Applied Science or the Bachelor of Science Degrees. The grants may be used in any of the four areas of instruction: ceramics, metalcrafts and jewelry, weaving and textile design, and woodworking and furniture design.

For further information and application forms write: Chairman, Scholarships Committee, Rochester Institute of Technology, 65 Plymouth Avenue, South, Rochester 8, New York.

Summer Workshop This year marks the eleventh season of summer workshops for teachers, craftsmen and hobbyists sponsored by the State of Connecticut at the Willimantic State Teachers College, Willimantic, Connecticut. Sixteen different courses are offered during the ten-day session, covering work in design, painting and crafts. You may attend on a credit or noncredit basis. A faculty of fifteen distinguished educators and craftsmen will conduct the courses, and each has been chosen for his expert skill and knowledge of his subject.

For a folder giving complete details of courses, faculty, rates and other information please write to Mr. Kenneth H. Lundy, State Department of Education, P.O. Box 2219, Hartford, Connecticut.

Summer Art Classes During the month of July, the Museum of Modern Art will offer vacation art classes for children, parents and children together, and adults, on eastern Long Island. Last summer's experiment for adult painting groups proved so successful that the program is being expanded this year with centers at East Hampton where classes for children and parents and children will be held, and at Springs where adult classes will be in session.

For additional information and for reservations, write or phone (Judson 2-5255) Museum of Modern Art, People's Art Center, 11 West 53rd St., N. Y. 19, N. Y.

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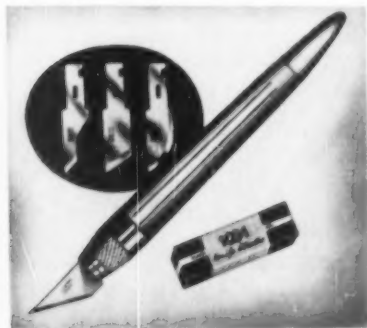
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Summer Travel Bureau of University Travel, 11 Boyd St., Newton, Mass., offers you a revised folder giving details of the many European tours they are sponsoring this summer for cultural enrichment and enjoyment. There are also courses for credit in a variety of subjects, arranged in collaboration with the American College Council for Summer Study Abroad. For your free copy of the folder giving itineraries, dates, costs and leaders of the tours, write Louis E. Lord at the Bureau of University Travel.



New Blade Knife A new replaceable blade knife has recently been introduced to craftsmen by the manufacturer, R. Murphy Co., Ayer, Mass. Called "1001," the patented chuck permits a change of blades by a twist of the fingers, and locks the blade securely in place while in use. Five different shaped blades of tempered steel offer wide flexibility of use for craftsmen, artists, and the hobby field. For further details, please write to the company.

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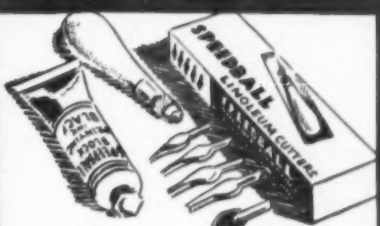
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LETTERS

Nicest Things First The nicest letter we received this month wasn't even a letter at all. It was a simple postcard, from Irene Larson, Goff Junior High, Pawtucket, Rhode Island, and all it said was: "Just a line to let you know we use, enjoy, and appreciate the School Arts magazine—its features and editorials." She didn't ask any favors, didn't ask any questions. All she said was that she liked the magazine.

We Goofed Last Month Alice Kinzinger of the Municipal High School, Taos, New Mexico, was first to call our attention to an error in Dick Bibler's "Yesterday and Today," page 38. The word "manner" was spelled "manor," a bit feudal for 480 B.C. In all fairness to Dick, he did spell the following words correctly: Aphrodite, Mycenae, and transparent. We are sorry.

Competitions in Art The following letter has been submitted on behalf of a group of youth leaders with a request for a reply. "We have heard an increasing amount of discussion recently about competition in art activities. There seems to be a feeling in some quarters that art should be free from competition, lest it lead to an inferiority complex or result in some sort of emotional instability. Perhaps there are other readers who feel as I do, that the leaders in art education could render a service by defining the word 'competition' as it relates to art education in our schools.

"Since the Pilgrims competed with nature for their existence on the shores of New England, the growth and prosperity of our country has been closely linked with the word 'competition.' By this I do not mean that only economic progress is associated with competition. It seems to me it's equally valid when applied to social, political and other basic aspects of our community and national life—including the arts. So, when I hear that competition is losing favor as a factor in art teaching, do you wonder that I am somewhat confused?"

The problems of contests and competitions for children have been discussed in special meetings of the National Art Education Association and the Committee on Art Education. I was a member of the National Art Education Association committee which drew up a statement on the subject. So far as I know, this has not yet been released. I believe it answers your questions adequately, and you may be able to receive a copy if you write to Dr. Mildred Fairchild, Teachers College, Columbia University. Miss Fairchild was chairman of the committee which made the study. Maybe we can induce her to put it into an article.

The committee was overwhelmingly opposed to art competitions on the elementary level. They pointed to poster contests which eat up the time of the art class and direct the emphasis away from normal developmental art activities, impose adult standards, and so on. They talked of heartaches and frustrations, too, leading to repression instead of expression. The report should be in print.



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Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

A PARENT VIEWS HER CHILDREN'S ART

"The illustrated marionette show announcements the twins (6 years of age) brought home from school pleased me. I thought how fine that they had been given opportunity to make their own pictures rather than having them color in mimeographed ones as their teacher sometimes does have them do. I noted with interest that Sandy (the girl) had improved tremendously in what she sees and that she is beginning to include more things in her drawings. I'm used to Bobby (the boy) showing detail as he has always seemed to have done that. I began to look to see what each had in his picture. . . . and noticed that Bobby had actually included a kneeling marionette, crossbar marionette controls, and curtains at each side of the stage. Only one of Sandy's figures was as colorful and detailed as any part of the whole of Bobby's picture . . . and that was the smiling marionette with red and violet dotted dress and one arm upraised. By way of encouragement, I told her how pleased I was with what she had done. When Bobby pointed out, 'Mine is better,' I replied, 'No, it isn't. Both drawings are wonderful to me . . . each one in a different way.'

"As I looked at Sandy's and compared it with Bobby's I recalled how he delighted in freely expressing his ideas on any piece of paper available and how she rarely expressed herself in drawing and then only in restrained fashion. Sandy does not need to be reminded to get dressed and be ready for school in the mornings. She remembers the books and lunch money. At school she is concerned about always being at the top of her class in everything they do. School standards for neatness, as an example, frustrate her. Bobby, on the other hand, is not too concerned over any of these matters. He can take them or leave them. I wonder if we expect more of our little girls than we do of the boys, and, in so doing, make conformists out of them and cramp them in their creative art efforts as well as otherwise."

The approach of a parent to the art efforts of her children exemplified in the foregoing paragraphs is of interest to art educators for several reasons. First, it is a sympathetic, understanding, and developmental-type evaluation based upon observing and relating various aspects of child behavior in school and in home situations. It involves use of information bearing on child growth and adjustment. Second, it is an open-minded questioning on the part of a parent concerning the role she and teachers have taken in the guidance

beginning teacher



Illustrations made by the six-year-old twins for a school marionette show announcement and brought home to the parent whose thinking is recorded on this page. Top drawing was made by Bobby; lower drawing by Sandy. The mother wonders whether we expect more of little girls than boys, and in making conformists of them we cramp their creative efforts.

of her children. It involves a consideration and possible redefinition of socially and individually oriented value-goals of education. It suggests that teachers might well put emphasis on working with parents in joint evaluations of developmental progress their children are or are not making.

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ART FILMS

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

Most attempts to put the basic art vocabulary of line, color, texture, dark and light into film form have been quite weak due to a lack of relationship to an actual art experience and oversimplification. We have seen line created by pen, brush or pencil in films but these were seldom related to nature and natural forms. This is an outstanding quality achieved by Paul Burnford with Virginia Purcell in their film series. This film series consists of six films, beginning with "What Is Art," which is an introduction to the following five films on Color, Line, Texture, Light and Dark and Form.

In the film "Color" we have a good example of their approach to a basic art factor. We see color in nature, as in skin, hair, rays of light and the difference between color in pigment and color in light. When these basic observations in color are related to how it affects the size and distance of objects we are well on our way to the application of color to communication in art forms. I feel the strength of these films lies in this careful synthesis of theory and practice. These films are distributed by the Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois.

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HOWARD CONANT

Dr. Howard Conant is chairman, department of art education, New York University, and an advisory editor of *School Arts*.

Art & Crafts in Our Schools, by C. D. Gaitskell, Chas. A. Bennett Company, Peoria, 7th Edition Revised, 1956, 62 pages, price \$1.75. Of the many publications by this well-known author, this might be considered his major work to date. Appearing first in 1949, it has been revised in each of its subsequent six printings and is now widely used as a text in art education courses in colleges and universities throughout the western hemisphere. The reason for its wide adoption as a text and for its extensive use by individual classroom teachers is largely due to its up-to-date philosophy, its numerous practical suggestions, and its easy readability. Gaitskell writes from the point of view of one with a rich background of art teaching experience in a variety of educational levels, as well as one who has limitless contact with hundreds of practicing art and classroom teachers whose opinions and suggestions have been wisely utilized in this new edition.

In six tightly-knit and well-illustrated chapters, Gaitskell establishes a philosophic basis for art education, discusses the characteristics of picture making by children at various age levels, suggests methods of improving the design quality of children's art work, recommends a widely varied craft program, proposes group activities for social growth, and sets forth criteria for evaluating individual growth through art expression. Gaitskell clearly understands and describes the broad educational bases for pupil participation in a wide variety of art activities from preschool through the secondary level. He is, for example, more concerned with the development of whole individuals than with limiting art instruction to the talented few, yet through his emphasis upon improving the design structure of the art products of average children, he helps to prevent art activities from becoming aimless dabbling. As an example of his clarity and succinctness, this statement on the controversial subject of competitions in art is pertinent: "Competition between children in an art class is to be avoided. Competition of this kind sets up goals which are extraneous to the aims of the art program and tends to militate against effective endeavor in art activities. The only competition which should be fostered is that in which the child competes against himself." Here is a book which deserves to be in the library of every art teacher, classroom teacher, and school. Its paper binding not only places it easily within the price range of all concerned; it encourages us to replace each well-worn edition as a new one is published.

Teaching of Art in Primary and Secondary Schools, Unesco, Columbia University Press, New York, 1955, 312 pages, price \$2.00. In response to a Unesco questionnaire

new teaching aids

concerning the nature of art education in elementary and secondary schools, the Ministries of Education in 65 countries including the United States made brief (2-4 page) replies which have been published in this volume. The brevity of each section, however, makes it difficult to penetrate the generalizations. Although the statement submitted by the U.S. Office of Education indicates a greater degree of creativity and flexibility in our educational systems than that found in many of the other countries, the practices reported in Japan and some European countries may cause us to feel less unique in our progressive practices. This, of course, is largely due to the splendid missionary work which numerous American art educators have been doing through Unesco and exchange teaching. In addition to its inclusion in the libraries of art teachers on all educational levels, this book might also be used as a college reference text.

Six Maryland Artists, introductory sections by Alton Balder and George Boas, Balboa Publications, Baltimore, 1955, 157 pages. Contemporary artists are too often neglected, both by publishers and the general public. A publication of this type which reproduces handsomely the works of contemporary artists will do much to establish drawing as a bona fide medium of art expression. Included in this generously proportioned picture book are the works of Jacob Glushakow, Reuben Kramer, Herman Maril, Keith Martin, Aaron Sopher, and Glenn Walker. Their styles range from the mildly interpretive realism of Glushakow through the Matisse-like drawings of Kramer to the forceful brush and line drawings of Maril. Even stronger influences of other artists' styles are shown in works by Keith Martin, who is particularly indebted to Alton Pickens in one of his drawings, and Aaron Sopher, whose work is reminiscent of Daumier and Marsh. The drawings of Walker and Maril give promise of the greatest potential significance among this group of artists.

An Illustrated Handbook of Art History, by Frank Roos, Jr., MacMillan, New York, Revised 1954, 331 pages, price \$5.00. The hundreds of reasonably clear black and white illustrations, although small, are clearly labeled, dated, and classified. Although limited in some ways, this book would be helpful in gaining a rapid, over-all impression of developments in the arts, helping one to rapidly identify artists and examples.

Any book reviewed in *School Arts* may be ordered through the Creative Hands Bookshop, 166 Printers Building, Worcester 8, Massachusetts.

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SCHOOL ARTS MAGAZINE

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ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire

What would you recommend for budget allotment per pupil? Montana, South Carolina, Alabama (CONTINUED FROM MAY ISSUE)

Even if it were so that each of you would plan to offer the same kind of art program, your budget allotment per pupil could be markedly different. Some schools will have equipment for clay, others will need this and be ready to purchase and install it. There may be no provision for silk screen work that you would like to direct. In some localities the school shop will help build equipment for this, in others you will have to purchase from within your art budget. Some cities have faculty budget study and planning committees. When you go to your first position a copy of such study may be given to you. You see your question can hardly have a precise answer. There are so many answers. You will be working with the program supplies your predecessor ordered for you. Your own study and use of community resources can extend and vary your program offerings. You have noticed that the most costly brush doesn't automatically paint the most significant picture!

You may find it helpful to list in some detail the kinds of art experiences you believe important for the age group you will teach. Complete this by adding a list of all the supplies, tools and equipment necessary. Make notes of easily available resources of scrap materials: scraps of wood from the school shop, or local lumberyard, clay from the riverbank, paper from mills and print shops, wire and metal scraps from metalworkers, materials from textiles and leather processors. Consider alternate methods for the same art experience. For instance, why exclude puppet making because you have no modeling clay? This method of putting together—cutting apart—and putting together is devious and may interfere with the pleasure of creating. Instead you can make puppets in several more direct ways, more satisfying perhaps, and at less cost. The Betts book, "Exploring Papier Mâché," you would find helpful. For program listings, you might study Wickiser—"Art Activities," and Lowenfeld—"Creative and Mental Growth." You will be the selector of the experiences you will present. School and community expectations will tend to condition this selection.

Two publications of The Related Arts Service, 511 Fifth Avenue, New York 17, N. Y., will give further suggestions, also, Ivan Johnson—"Art Media for the Limited Budget," Volume X, No. 3 and Dr. Elizabeth Foster's—"A Study of Basic Costs per Pupil for an Effective Art Program in Grades One to Six." The art budget in many localities is a reflection of the quality of art teaching and of the teacher's skill in interpreting the values of art education. May you find happiness, excitement, stimulation in your first year of teaching!

questions you ask

I am interested in obtaining more facts on how the school can develop the creative interests and abilities of children. The School Arts Magazine has given me some helpful suggestions. Would you be kind enough to send this at once? New Jersey

One of the first steps adults take is to establish with children happy working relationships. Such relationships are based on mutual trust and respect. Because we believe that the arts are a form of communication we try first to build understanding so there will be a free flow of idea exchange. Perhaps, instead of seeking first a book on art, you would turn to a book such as "A Child Development Point of View" by James L. Hymes, Jr., published by Prentice-Hall, Inc., 1955. For instance, he writes: "You can see interest. If it is there it shows: on children's faces—they are watching and they are eager; on children's tongues—they ask questions, they chip in information, they volunteer, you don't have to drag ideas out of them; on children's ears—they listen, they even eavesdrop. Interest shows, too, in the time children give—they have a lot of it, they do not try to break away; and in children's memories—you do not battle constantly against forgetting. Youngsters cannot act eager and alive unless their bodies have grown enough." This paragraph and its implications go far toward answering your question.

You will find that the well-written books on art education look at the child and his needs, and his stage of growth, before suggesting any program for him. Many such books have been listed on this page, some are advertized in this magazine. Capable teachers who keep abreast of the studies made in child development are one of the first essentials in solving your problem. Art resource people who guide groups of classroom teachers in exploring the use of art media, the discussion of the arts, the place of arts in the life of the child and the community, is the second fundamental. Interpretation of the arts to the school administration, and to community groups is high on your list for action. All of these will be happening simultaneously with good teaching for every child. Recognition for achievement through well-presented exhibitions enhances interest within the school and in the community.

Much of the discussion on the New Brunswick question in School Arts for May, 1956, may apply to your situation. Aiming for a natural relatedness among the various learnings offered by your school will tend to sustain pupil interest and call for use of a variety of abilities. A vital program of art education cannot exist alone. Art can be taught in classrooms with screwed down desks. Art cannot develop where thinking and desire for progress are fastened in the same way. Interests are stimulated, abilities are developed through capable teaching. Art is but one part of the school program which develops the interests and abilities of children.

Being Good on Sunday

EDITORIAL

Remember the Sabbath day, to keep it holy. Six days shalt thou serve the almighty dollar and take advantage of thy fellow man, but the seventh day thou shalt nod at him very pleasantly, inquire about his family and his health, and otherwise indicate thy interest in his welfare. It has become stylish to be good on Sunday. Preparations begin with the Saturday bath the evening before; the car, too, is washed; clothes are pressed, pies are baked, and we have a kind of a lace tablecloth atmosphere with everyone on his good behavior for the day. This is all to the good, as far as it goes, but too many people keep their religion in the closet with their Sunday clothes. Ministers who preach a functional religion that works every day of the week are tolerated as long as they confine their remarks to their own parishioners within the four walls of their own church. But the moment they become militant about cleaning up the community they are told to stick to the nods and bends of religion, just as the professor is told to stick to the notes and books of the classroom. We have tried to compartmentalize our lives, giving our morals to the church, our minds to the schools, and our health to the home. Personal conduct and ethics have been governed by the clock and regulated by the day.

Yet our morals affect our minds, our minds affect our health, and our real standards in all of these are determined pretty largely by the social structure in which we operate. The truth is that life for either child or adult cannot be compartmentalized. We cannot confine morals to the church edifice, minds to the school building, and health to the inside of the home. Neither can we draw a line between the life of the child and the life of the adult. Each of us is the day-to-day product of his total experience. That is why the minister has a valid interest in what goes on outside of the church and why the educator has a legitimate concern with what goes on outside of the school. Compartmentalization doesn't work inside the school either. The art teacher is concerned if the "art" in the social studies class is noncreative; the language teacher expects other teachers to set an example by using and encouraging good grammar; the health teacher is interested in the diet in the cafeteria; and the principal is interested in the morals of the janitor.

We hear a lot about correlation and integration in the schools, and great progress has been made in the elementary grades. Yet the best-planned curriculum does not guarantee integration, for integration takes place within the child. We may confront him with facts, figures, ideas, and ideals,

but he alone decides what he will accept and what he will reject. The professional educator is not his only teacher, and his education is not confined to school. The real curriculum is his total experience, and we control only a small part of it. His learning takes place within the home, the church, and the community. His courses include radio, television, motion pictures, family attitudes, gang activities, comic books, magazines, newspapers, and other literature of his own choosing. His greatest teachers are the children with whom he associates. And while we do exert some influence on the child, he tests what we say and do in the crucible of his total experience. The example of the adult looms important in this gestalt of conflicting or reinforcing experiences. The teacher may carefully plan a balanced diet calculated to help him integrate a part of his life, but the child decides whether to eat what we prepare or to let it go and stuff himself between meals at a hot dog stand operated by someone whose idea of diet is different from ours.

If our teaching is to be effective, we have a right to be alarmed at influences outside the school which water down or belittle our efforts. Not all of these influences which compete with the school are commercially inspired, for some have very lofty and noble purposes. In many churches, for example, children copy, trace, use patterns, and fill in coloring books. Rita Newton points out in this issue that creativity experienced only on weekdays is as inadequate as religion practiced only on Sundays. Happily, she gives us examples of churches which are doing a fine job of stressing creative art. We teachers need to look around in our own community churches to see if we can't help eliminate non-creative work, for the very standing of the church gives credence to all of its activities, whether good or bad. No organization should be immune from our concern, not even the Boy Scouts. The Cub Scout program, in particular, needs careful investigation and proper guidance. The influence on self-reliance, so well developed by Dan Beard and others, seems to be giving way to over-commercialization, over-professionalization, and over-simplification, as illustrated by the stereotyped construction kits and other canned projects recommended for these young children. The noncreative devil disguises himself and appears in unexpected places.

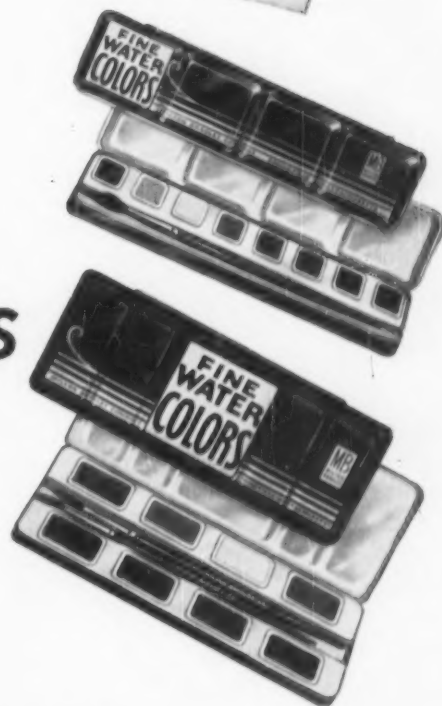
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